



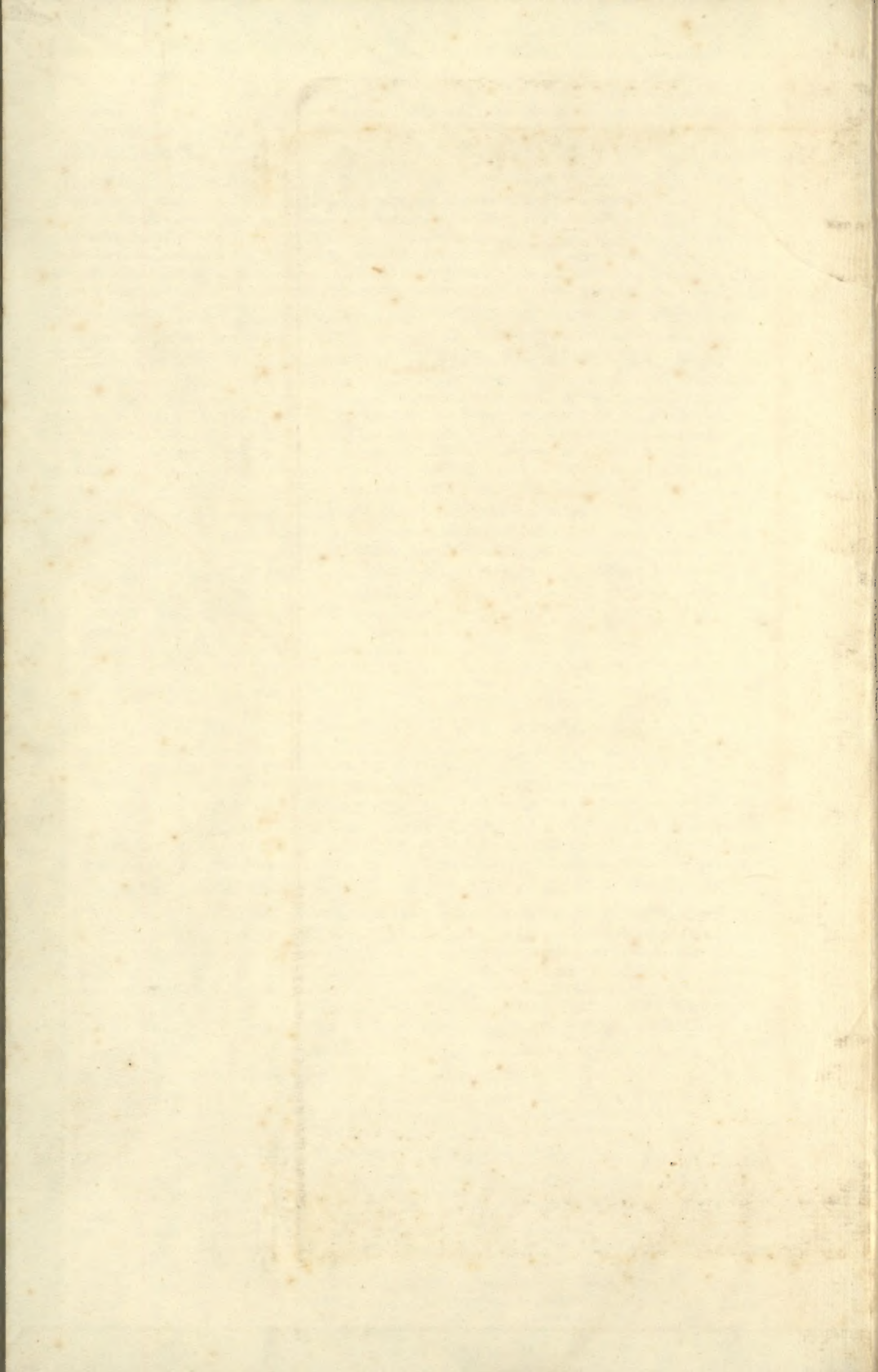
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THEIR MAJESTIES THE KING AND QUEEN OF ITALY

C. ROBERSON & CO.  
LIMITED  
Artists' Colour  
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Telephone: TEMPLE BAR 4844

*Dépôt de Paris: 3 Quai Voltaire VII<sup>e</sup>*

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Yours faithfully,  
(Signed) W. HOLMAN HUNT.

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Widdington, Newport.  
2nd July, 1899.

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Yours faithfully,  
(Signed) GEORGE CLAUSEN.

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Venice.  
20th January, 1901.

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Truly yours,  
(Signed) HENRY WOODS.

MESSRS. ROBERSON & Co.

---

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# A Note on the properties, qualities, and chemical composition of the Colours prepared for Artists' use by C. ROBERSON & CO., LIMITED.

## BLUE PIGMENTS

<b>Antwerp Blue</b>	}	Ferro-prussiate of Alumina, similar to Prussian Blue, of a cooler tone.
<b>Blue Mineral</b>		
<b>Cerulean Blue</b>	}	Stannate of Cobalt, permanent, dense body, useful as a water colour.
<b>Azure Blue</b>		
<b>Blue Celeste</b>		
<b>Cobalt</b>	.	Oxide of Cobalt with Alumina; a very carefully prepared and fine variety of this pigment is used; permanent.
<b>Cyanine or Leitch's Blue</b>	}	A mixture of Cobalt and Prussian Blue. It is a brilliant colour, very useful as a water colour.
<b>French Ultramarine</b>	}	Artificial Ultramarines, Silicates of Alumina; permanent and generally safe for mixing.
<b>French Blue</b>		
<b>Bleu Outremer</b>		
<b>French Ultramarine, Extra Fine</b>	{	A very pure and brilliant preparation of Artificial Ultramarine, the original and genuine pigment prepared according to the formula of the celebrated chemist Guimet; is permanent.
<b>Indigo</b>		
	.	Extract of the Indigo plant; is fairly permanent in water colour, but less so in oil.
<b>Intense Blue</b>	.	An intensified form of Indigo; a much deeper and stronger colour.
<b>Permanent Blue</b>	}	Artificial Ultramarines of different shades; permanent.
<b>New Blue</b>		
<b>Prussian Blue</b>	.	Ferric Ferrocyanide of Potassium; a transparent blue of great force and richness, works well in oil and water colour; fairly permanent.
<b>Sky Cobalt</b>	.	A paler shade of Cobalt, only used as a water colour.
<b>Smalt</b>	.	Fused Silicate of Cobalt and Potassium; a deep rich blue; permanent.
<b>Ultramarine, Genuine, Nos. 1 to 9</b>	{	An extract of the finest blue Lapis Lazuli. The pure blue of Genuine Ultramarine approaches more closely than any other pigment to the true blue of the Solar Spectrum, and shows much less violet than the artificial Ultramarine. It has a very transparent quality when used as an oil colour. This colour was much used by the old masters, and proof of its permanence can be witnessed in their works. Messrs. ROBERSON have a large stock of these Ultramarines, ranging from the deep pure Blue No. 1 to the delicate and subtle tones of the Ash and Grey.
<b>Ultramarine Ash</b>		
<b>Ultramarine Grey</b>		

## YELLOW PIGMENTS

- Alizarin Yellow** . Lake prepared from artificial Alizarin, of a rich golden tint ; permanent.
- Aureolin or Cobalt Yellow** . } Nitrate of Potassium and Cobalt ; is permanent. The best substitute for Gamboge as an oil colour.
- Brown Ochre** . Native Oxide, deeper in tone than Yellow Ochre ; is permanent.
- Cadmium** .  
**Mutrie Yellow** .  
**Extra Pale, Pale** .  
**Middle, Deep,** .  
**Orange** .  
**Red Cadmium** . } Sulphide of Cadmium. ROBERSON'S Cadmiums ranging in tones of seven shades, from the palest "Mutrie Yellow" to the deepest Cadmium Red, are the finest, and most permanent obtainable.
- Chinese Orange** . An artificial preparation of Alizarin, fairly permanent.
- Chrome Yellow** . Chromate of Lead. In oil these colours are fairly permanent, but may be affected by impure air or sulphuretted hydrogen. In water colour they are liable to change and blacken.
- Gallstone** . The genuine Gallstone pigment being fugitive, an artificial Madder is now substituted ; it is fairly permanent.
- Gamboge** . A resinous Gum from Siam. In water colour this pigment is fairly permanent ; in oil it is liable to become brown. As a substitute in this medium, Aureolin or Alizarin Yellow should be used.
- Golden Ochre** .  
**Transparent Gold-** .  
**en Ochre** . } Native Oxide, of a very rich transparent golden colour ; permanent.
- Indian Yellow** .  
**(Genuine)** . } Purree (Urio-phosphate of Lime) from India. In its highly refined and carefully prepared form, as supplied by Messrs. ROBERSON, this colour is not only an exceedingly valuable one, but should also be considered a permanent pigment.
- Indian Olive** . A variety of Indian Yellow of a greenish olive hue.
- Italian Pink** . Lake prepared from Quercitron ; not permanent.
- Jaune Brilliant** . A variety of Artificial Naples Yellow, slightly pinkish in tone.
- Lemon Yellow** . Barium Chromate ; permanent.
- Lemon Yellow,** .  
**Deep** . } A permanent preparation of Chromate of Strontium.
- Mars Yellow** .  
**Mars Orange** . } Artificial Oxides of Iron ; permanent.



## Yellow Pigments—*continued*

Naples Yellow, Genuine . . .	Antimoniate of Lead, not now easily procurable, but is still supplied by Messrs. ROBERSON as an oil colour, filled in the small bladders as originally used by them for oil colours, before the invention of the modern metallic tubes. On account of the chemical action of this colour on tin, it is liable to change if put in metal tubes. Considered permanent if carefully used and not mixed with iron colours.
Naples Yellow, Pale, Middle, and Deep . . .	Artificial preparations of the above, in five shades, considered fairly permanent in oil colour. Zinc White should, however, be used for mixing, in preference to the Lead White.
Italian Naples Yellow . . .	
French Naples Yellow . . .	
Orange Madder . .	An artificial Alizarin; fairly permanent.
Orange Lake . . .	An orange pigment prepared from Alizarin; fairly permanent.
Raw Sienna . . .	Native Oxide. The original pigment has been carefully selected to obtain a richer and more transparent tint than is usually sold under this name; permanent.
Roman Ochre . . .	A variety of native Oxide; permanent.
Strontian Yellow . .	Strontian Chromate, a colour somewhat similar to Lemon Yellow, of a slightly greenish shade; fairly permanent.
Yellow Ochre . . .	Native Oxide, the genuine original Oxford Ochre, of which Messrs. ROBERSON still hold a considerable stock; permanent.
Yellow Ochre Special Quality . .	This colour is prepared from selected pigment carefully picked from the bulk of the original native Ochre, and is much brighter and more transparent than the usual Yellow Ochre; is quite permanent.
Yellow Lake . . .	Lake prepared from Quercitron; is not permanent.

## RED PIGMENTS

Alizarin Crimson Permanent Crim- son . . .	These pigments are Lakes prepared from artificial Alizarin, and are considered permanent.
Alizarin Scarlet . .	
Arrabida Red . . .	Native Ferric Oxide from the vicinity of Arrabida, in Portugal; permanent.
Burnt Carmine . . .	Carmine deepened in hue by calcination.
Burnt Golden Ochre . . .	Calcined native Ochre; permanent.
Burnt Roman Ochre . . .	
Burnt Sienna . . .	Calcined native earth, a Peroxide of Iron; permanent.
Cadmium Red . . .	Mixtures of Cadmium and Selenium Sulphides; these colours are permanent and are brilliant opaque reds.
Cadmium Scarlet . .	

**Red Pigments—continued**

<b>Carmine</b>	.	Refined Cochineal, a brilliant colour, but fugitive.
<b>Crimson Lake</b>	.	{ Lake prepared from Cochineal, is fugitive. Alizarin Crimson so nearly approaches this colour, there is no longer a reason for artists to use the Cochineal Lake.
<b>Chinese Vermilion</b>	.	A preparation of native Cinnabar imported from China, of a deep soft red colour.
<b>Dragon's Blood</b>	.	A resinous pigment, principally used for staining or toning varnishes; not permanent.
<b>Geranium Lake</b>	.	An extremely brilliant artificial Lake; fugitive.
<b>Indian Lake</b>	.	Lake of good purple colour prepared from East India Lac.
<b>Indian Red</b>	.	Oxide of Iron, a very strong and penetrating pigment of a purplish shade; is permanent.
<b>Light Red</b>	.	{ Calcined native Ochre, a useful colour; permanent.
<b>Red Ochre</b>	.	
<b>Rouge Anglais</b>	.	
<b>Mars Red</b>	.	An artificial Ferric Oxide; permanent.
<b>Scarlet Lake</b>	.	A preparation of Lake and Vermilion.
<b>Madders</b>	.	{ A beautiful range of pigments, prepared from genuine Madder Root, considered thoroughly permanent, and may be freely used for mixing (some of them are, however, liable to change if exposed to direct sunshine).
<b>Laques de Garance</b>	.	
<b>Rose Madder</b>	.	
<b>Pink Madder</b>	.	
<b>Crimson Madder</b>	.	A rich deep colour.
<b>Madder Carmine</b>	.	The most brilliant and permanent of all the Madders.
<b>Madder Lake</b>	.	A pale tint, very clear and transparent, a genuine Madder.
<b>Purple Madder</b>	.	A strong, rich colour; permanent.
<b>Madder Red</b>	.	{ The deepest of the red Madders, a most useful colour.
<b>Garance Foncé</b>	.	
<b>Rose dorée</b>	.	Pale transparent Madder of a slightly yellowish tone.
<b>Rubens' Madder</b>	.	Medium shade, slightly orange.
<b>Rembrandt's Madder</b>	.	{ Deeper shade of brownish orange tone.
<b>Terra Rosa</b>	.	{ Native earth from Italy, a delicate and pinkish shade of Red Ochre; permanent; useful in oil for flesh.
<b>Pouzzole Red</b>	.	
<b>Scarlet</b>	.	Iodide of Mercury, an extremely vivid scarlet colour but very fugitive; on this account, Scarlet Vermilion is usually supplied in its place.
<b>Vermilion</b>	.	{ Sulphides of Mercury. The colours range in tone from the deep Vermilion to the pale Extract and Orange. All are permanent in oil colour, but in water colour, if exposed to strong sunlight or impure air, are liable to become dull or even to blacken.
<b>Scarlet Vermilion</b>	.	
<b>Extract of Vermilion</b>	.	
<b>Orange Vermilion</b>	.	
<b>Venetian Red</b>	.	Native Ferric Oxide. Mixes well and is permanent.

## VIOLET PIGMENTS

<b>Alizarin Violet</b>	.	Preparation of artificial Alizarin.
<b>Cobalt Violet</b>	.	Phosphate of Cobalt ; very beautiful in colour and permanent ; two shades, light and deep.
<b>Mars Violet</b>	.	Ferric Oxide ; permanent.
<b>Mauve</b>	.	Prepared from Aniline ; fugitive.
<b>Violet Carmine</b>	.	A preparation of Cochineal Lake. A very rich intense colour, but not permanent.

## GREEN PIGMENTS

<b>Alizarin Green</b>	.	An artificial Alizarin ; fairly permanent.
<b>Chrome Green, Pale, Middle, and Deep</b>	}	Alizarin lakes imitating but more permanent than the mixed colours, containing Chrome Yellow and Prussian Blue. Used only as oil colours.
<b>Cinnabar Green, Pale, Middle, and Deep</b>	}	Similar to the above.
<b>Cobalt Green Pale and Deep</b>	}	Combinations of the Oxides of Cobalt and Zinc ; permanent. The pale Cobalt Green is a very beautiful and useful colour.
<b>Emerald Green</b>	.	Aceto-Arsenite of Copper. A bright opaque green, fairly permanent in oil colour and without action on the majority of other pigments. It should be carefully kept from contact with mixture containing Cadmiums which it will blacken. In water colour it is fairly permanent.
<b>Emerald Oxide of Chromium Viridian Vert Emeraude</b>	}	Hydrated Chromium Sesquioxide. An exceedingly useful pigment, very transparent, quite permanent, and safe for mixing with all colours.
<b>Green Oxide of Chromium</b>	}	Chromium Sesquioxide. An opaque green, of great body ; permanent.
<b>Hooker's Green, Nos. 1 and 2</b>	}	Preparations of Green Alizarin, prepared only in water colour ; fairly permanent.
<b>Malachite</b>	.	Prepared from the native mineral, is fairly permanent as an oil colour, but not very safe as a water colour.
<b>Olive Green</b>	.	A mixed green, stands well as a water colour under ordinary conditions, but is liable to fade if exposed to direct sunshine.
<b>Sap Green</b>	.	Vegetable extract, prepared in water only. A preparation of Alizarin being used in oil.
<b>Sunny Green</b>	.	Combination of Oxide of Chromium and Chromate of Barium ; permanent.
<b>Terre Verte</b>	.	Native earth or Ochre of a green tint ; permanent.
<b>Verdigris</b>	.	Acetate of Copper.
<b>Veronese Green</b>	.	A deeper shade of Emerald Green.
<b>Viridian</b>	.	Synonymous with Emerald Oxide of Chromium.

## BROWN PIGMENTS

<b>Asphaltum</b>	Mineral Pitch, very seldom used in recent years.
<b>Bistre</b>	A Wood Soot preparation, used largely as a water colour for monochrome work.
<b>Bitumen</b>	A preparation similar to Asphaltum.
<b>Bone Brown</b>	Calcined Bone Dust ; fairly permanent ; transparent.
<b>Brown Madder</b>	Prepared from the Madder Root, useful in oil and water colour ; fairly permanent.
<b>Brown Pink</b>	Lake prepared from Quercitron ; not permanent.
<b>Brown Red</b>	Deep Red native Oxide ; permanent.
<b>Burnt Umber</b>	Calcined Raw Umber ; permanent.
<b>Caledonian Brown</b>	A combination of native Oxides ; permanent.
<b>Cologne Earth</b>	Native earth of a dark brown colour ; permanent.
<b>Cappagh Brown</b>	Oxide of Iron and Manganese. A native earth from Cappagh in Ireland, purchased many years ago and now no longer obtainable, of a cool dark brown colour. Most useful, and a good drier ; permanent.
<b>Mars Brown</b>	Artificial Ferric Oxide ; permanent.
<b>Mummy</b>	A pigment prepared by grinding together the Bitumen and Bones of an Egyptian Mummy ; the bitumen being of a very pure quality and kept dry for over 3,000 years, has apparently acquired drying qualities which enable this extremely rich, deep, and transparent brown to be used with safety and far less liable to move on the canvas than Asphaltum.
<b>Raw Umber</b>	Oxide of Iron and Manganese. The genuine native earth from Cyprus, of which only pieces of carefully selected tint are used. This Umber has the peculiar greenish hue so much valued by artists ; permanent.
<b>Sepia</b>	Extract of the pigment matter from the ink bags of the cuttle-fish ; fairly permanent.
<b>Vandyke Brown</b>	Native earth of a good brown colour, not so good in its drying qualities as Cappagh Brown ; fairly permanent.
<b>Verona Brown, Nos. 1, 2, and 3</b>	{ Prepared from the genuine Terre Verte by calcination. No. 1 is the greener shade and No. 3 the deeper brown ; permanent.



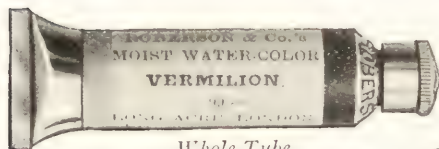
## WHITE PIGMENTS

- |   |   |  |
|---|---|--|
| <b>Blanc d'Argent or Silver White</b>   | } | A fine quality of Carbonate of Lead.   |
|   |   |  |
| <b>Flake White</b>                      | } | A compound of Hydrate and Carbonate of Lead. For further description of the special qualities of this White as prepared by Messrs. ROBERSON, see pages 22 and 23 of this Catalogue.  |
| <b>Cremnitz White</b>                   |   |  |
| <b>Roberson's Permanent Flake White</b> |   |  |
|   |   |  |
| <b>Foundation White</b>                 |   | White Lead as prepared by Messrs. ROBERSON & Co. is a speciality; it is intended more particularly for use by the artist as an additional priming for canvases or panels; it dries with a dead Matt surface which bears out well, gives good texture, and is very agreeable for painting upon. |
| <b>Zinc White</b>                       | } | Oxide of Zinc, the most permanent of the Whites in both oil and water; known as Chinese White in water colour. Lacks body in oil, but best possible white for water colour.  |
| <b>Chinese White</b>                    |   |  |

## BLACK PIGMENTS

- |                                      |   |  |
|--------------------------------------|---|--|
| <b>Charcoal Grey</b>                 | . | A preparation of selected Charcoal.  |
| <b>Neutral Tint and Paynes' Grey</b> | } | Mixed colours prepared from permanent Crimson and Indigo.  |
|                                      |   |  |
| <b>Blue Black</b>                    | . | Bluish shade of Ivory Black.   |
| <b>Black Lead</b>                    | . | Prepared Graphite.   |
| <b>Ivory Black</b>                   | . | Calcined Ivory.  |
| <b>Lamp Black</b>                    | . | Carbon Black of fine quality.  |
| <b>Persian Black</b>                 | . | A pure neutral Black, made solely by Messrs. ROBERSON & Co. It washes perfectly, giving remarkably fine silvery greys graduating to a very dense colour. It is invaluable for drawings intended for reproductions by the half-tone process; quite permanent and safe for mixing. Prepared in water only. |

# C. ROBERSON & CO.'S Superfine Water Colours



Whole Tube

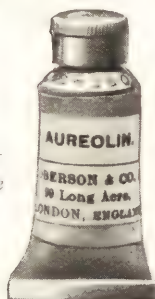


Whole Cake



Whole Pan

Half  
Tube



Half  
Pan



*The Composition and Properties of the following Colours will be found on pages xi-xvii.*

## **SERIES I. Whole Cakes, Pans, or Tubes, 1s. each ; Half Cakes, Half Pans, or Half Tubes, 7d. each ; Large Tubes, 3s. 6d. each.**

Antwerp Blue.	Chrome Orange.	Ivory Black.	Prussian Blue.
Bistre.	Chrome Yellow.	Jaune Brilliant.	Prussian Green.
Blue Black.	Cologne Earth.	Lamp Black.	Purple.
Brown Ochre.	Constant White.	Light Red.	Raw Sienna.
Brown Pink.	Dragon's Blood.	Mauve.	Raw Umber.
Brown Red.	Emerald Green.	Mineral Grey.	Red Lead.
Burnt Sienna.	Flake White.	Naples Yellow.	Roman Ochre.
Burnt Umber.	Gamboge.	Neutral Tint.	Sap Green.
Caledonian	Golden Ochre.	New Blue.	Terre Verte.
Brown.	Hooker's Green,	Olive Green.	Vandyke
Cappagh Brown.	No. 1 and No. 2.	Payne's Grey.	Brown.
Charcoal Grey.	Indian Red.	Peach Black.	Venetian Red.
Chrome Deep.	Indigo.	Permanent Blue.	Yellow Lake.
Chrome Lemon.	Italian Pink.	Persian Black.	Yellow Ochre.

## **SERIES II. Whole Cakes, Pans, or Tubes, 1s. 6d. each ; Half Cakes, Half Pans, or Half Tubes, 9d. each ; Large Tubes, 5s. 3d. each.**

Alizarin Crimson.	Cyanine Blue.	Orange Lake.	Vermilion.
Alizarin Green.	Geranium Lake.	Purple Lake.	Veronese Green.
Alizarin Scarlet.	Indian Lake.	Roman Sepia.	Warm Sepia.
Alizarin Violet.	Indian Olive.	Scarlet Lake.	Yellow Ochre,
Alizarin Yellow.	Indian Yellow.	Sepia.	special quality.
Brown Madder.	Mars Brown.	Sunny Green.	
Chinese Orange.	Mars Red.	Terra Rosa.	
Crimson Lake.	Mars Yellow.	Turner Brown.	

**SUPERFINE WATER COLOURS**—*continued***SERIES III. Whole Cakes, Pans, or Tubes, 2s. each ; Half Cakes, Half Pans, or Half Tubes, 1s. each ; Large Tubes, 7s. each.**

Cadmium, Deep.	Cobalt Green.	Lemon Yellow, Pale.
Cadmium, Extra Pale.	Cobalt Green, Deep.	Mars Orange.
Cadmium, Orange.	Emerald Oxide of	Orange Madder.
Cadmium, Pale.	Chromium.	Orange Vermilion.
Cadmium, Yellow.	French Ultramarine.	Scarlet Vermilion.
Cerulean Blue.	Green Oxide of Chromium.	Sky Cobalt.
Chinese Vermilion.	Do. Transparent.	Strontian Yellow.
Cobalt Blue.	Lemon Yellow.	Viridian.

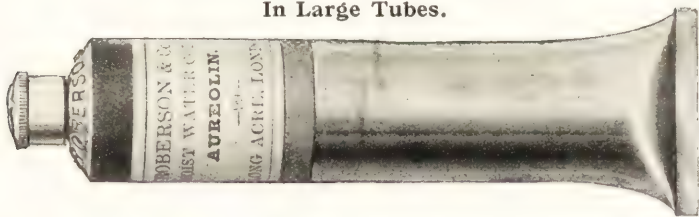
**SERIES IV. Whole Cakes, Pans, or Tubes, 3s. each ; Half Cakes, Half Pans, or Half Tubes, 1s. 6d. each ; Large Tubes, 10s. 6d. each.**

Aureolin.	Indian Yellow.	Rembrandt Madder.
Burnt Carmine.	Intense Blue.	Rose Dorée.
Cadmium, Red.	Madder Carmine.	Rose Madder.
Carmine.	Madder Lake.	Rubens Madder.
Crimson Madder.	Madder Red.	Scarlet.
Dahlia Carmine.	Malachite Green.	Scarlet Madder.
Deep Rose Madder.	Mars Violet.	Ultramarine Grey.
Field's Extract of Vermilion.	Mutrie Yellow (Primrose Cadmium).	Violet Carmine.
French Ultramarine, extra fine.	Pink Madder.	Violet Cobalt, Deep.
Gallstone.	Purple Madder, extra quality.	Violet Cobalt, Pale.
		Yellow Madder.

**SERIES V. Whole Cakes, Pans, or Tubes, 5s. each ; Half Cakes, Half Pans, or Half Tubes, 2s. 6d. each.**

Ultramarine Ash.

Smalt.

**GENUINE ULTRAMARINE****Whole Cakes, Pans, or Tubes, 21s. each ; Half Cakes, Half Pans, or Half Tubes, 10s. 6d. each.****MOIST WATER COLOURS****In Large Tubes.**

All colours are supplied in tubes of the capacity of *four* of the ordinary whole tubes at *three and a half* times their price. Artists purchasing these tubes therefore effect saving in cost.

**SLOW DRYING MOIST WATER COLOURS**

These colours are specially prepared to remain moist and workable on the palette, even under exposure to excessive heat of the sun ; they are therefore particularly serviceable for use in hot and dry climates.

Supplied in whole and half tubes only, at same prices as ordinary.

## Chinese White

A beautiful dense white pigment made of Pure Oxide of Zinc.



1s. Tube.

	<i>s.</i>	<i>d.</i>
Bottles .. each 6d. and	1	0
Single Tubes .. each	0	6
Double Tubes, as		
Illustration .. ..	1	0
Large Tubes, as		
Illustration page 3 ..	1	9



1s. Bottle.

## Special Process White

Recommended to artists desiring to obtain best results in Reproductions.

Bottles .. .. each 6d., 1s., and 2s.

## Binfield's Persian Black

A unique Water-colour Black for all Process Reproduction work; washes perfectly, giving fine gradations from dense black to silvery grey.

	<i>s.</i>	<i>d.</i>
Tubes, single .. .. each	1	0
Tubes, large, as Illustration page 3 .. ..	4	6

## Special Process Black

A perfect Black for the Process Worker, being a pure pigment of great intensity and from its opacity to be recommended for blocking out on photo negatives.

	<i>s.</i>	<i>d.</i>
Bottles, size as illustrated above .. ..	0	8
„ larger .. ..	1	3

**Blanc d'Argent (Lefranc).** Small bottles, 1s. 3d. Large bottles, 2s. 6d.



# C. ROBERSON & CO.'S

## Poster Colours

In 1 oz. and 2 oz. Screw-capped Pots.



*Actual Size of 2 oz. Pot.*

These Poster Colours are carefully prepared **Body Water Colours**, and, as well as their use for opaque work on coloured papers, they may be used instead of water colours where the superfine quality of a hand-ground pigment is not required. They are remarkable for their easy manipulation and also for the way in which they retain their condition in bulk.

**N.B.**—When reduced with water to the correct consistency, these colours work well in the **Air Brush**.

**SERIES I.** 1s. 6d. per 2 oz. Pot ; 10d. per Double 4 in. Tube ;  
9d. per 1 oz. Pot.

Antwerp Blue.	Chrome Orange.	Indigo.	Raw Umber.
Burnt Sienna.	Green Light.	Ivory Black.	Vandyke Brown.
Burnt Umber.	Green Middle.	Light Red.	Yellow Ochre.
Chrome Deep.	Green Deep.	Pale Ultramarine.	Zinc White.
Chrome Light.	Indian Red.	Raw Sienna.	

**SERIES II.** 2s. 6d. per 2 oz. Pot ; 10d. per Single 4 in. Tube ;  
1s. 3d. per 1 oz. Pot.

Cobalt.	Geranium Lake.	Ultramarine.	Violet.
Crimson Lake.	Turquoise Blue.	Vermilion Red.	

*Actual Colour Chart will be sent on application.*

# Colours and Materials

FOR

## Illumination, Missal and Heraldic Painting.

	£	s.	d.
Mahogany Box, containing 8 prepared Heraldic Colours in covered pots, Gold, Aluminium, Sable Brushes, Burnisher, Gum Water, Ox Gall, etc. etc. . . . . complete	1	11	6
Do. do. Larger Boxes, containing 12 Colours, etc. etc. from	2	2	0

### GOLD AND SILVER SHELLS, Etc.

	s.	d.
Gold Shells . . . . . each 5d., 7d., 10d., and	1	2
Gold Cakes, Solid, in Pans . . . . . each	6	6
Silver and Aluminium Shells . . . . . "	0	3
Do. do. Cakes, Solid, in Pans.. Aluminium 1s.; Silver	1	6
Gold and Silver Ink, in Bottles . . . . . each 7½d. and	1	0
Gold Powder, Pure . . . . . per packet	10	6
Aluminium Powder . . . . . " "	1	0
Bronze de Paris, extra fine . . . . . " "	2	0
Bronze Powders, Fine, Gold, Silver, Crimson, Orange, Green, etc. " "	1	0
Do. Pale, Middle, and Deep Gold, in Glass Tubes . . per tube	1	0
Gold Leaf, Finest English . . . . . per book of 25 leaves	2	9
Do. Transfer . . . . . " " 25 " "	3	0
Water Gold Size . . . . . per pot or bottle	1	0
Raising Preparation, for Impasto Gilding in Illuminating . . per bottle	1	0
Agate Burnishers, Pointed, Dogtooth, and Club . . each 1s. 6d. to	5	0

	s.	d.
<b>Ormoline</b> , a New Gold Paint ready mixed, the nearest approach to Gold Leaf . . . . . per bottle	1	0
Do. do. Silver . . . . . " "	1	0
Do. do. Lacquer . . . . . " "	0	9
Do. do. Medium, for applying Bronze Powders . . " "	0	10

### Gilders' Materials

	s.	d.
Oil Gold Size . . . . . per lb.	6	0
Gold Size, Burnish . . . . . " "	3	0
" Matt . . . . . " "	2	3
" Japan . . . . . per bottle	0	9
Gilders' Clay . . . . . Chrome, per lb.	1	3
Gilders' Cushions . . . . . each	7	6
" Knives . . . . . " "	3	3
" Burnishers, Agate and Flint . . . . . " "	5	6

*For Gilders' Camel Hair Mops, Tips, etc., see page 51.*

# Best Genuine Nankin Inks

(INDIAN INK)



No.	Description	Number of Sticks to the 1 lb. packet.	Per Stick. s. d.
No. 29.	Super Super, large square .. .. .	12	3 0
„ 8.	Large Gilt Dragon .. .. .	10	3 0
„ 7.	Large Hexagon .. .. .	8	2 6
„ 7a.	Small do. .. .. .	16	1 3
„ 13.	Bamboo .. .. .	20	2 0
„ 15.	Round Dragon, Gilt Lion Top .. .. .	20	2 0
„ 6.	Square Loom .. .. .	20	2 0
„ 6a.	Small Loom .. .. .	32	1 6
„ 12.	Flat Pearl .. .. .	40	1 0
„ 2a.	Round .. .. .	40	1 0
„ 9.	Round Gilt .. .. .	40	1 0
„ 3.	Lion Top .. .. .	40	0 6
„ 25.	Small Gilt Oblong .. .. .	80	0 6
„ 1.	Small Oval .. .. .	80	0 6
„ 33.	Flat (genuine) .. .. .	40	0 4
„ 32.	Small Square (genuine) .. .. .	80	0 2

# Roberson's Liquid Waterproof Inks



$\frac{1}{2}$  oz. Bottle.



1 oz. Bottle.

Blue.  
Brown.  
Carmine.  
Deep Green.

Indigo.  
Lemon Yellow.  
Light Green.  
Orange.

Pink.  
Purple.  
Scarlet.  
Sepia.

Slate Grey.  
Violet.  
White.  
Yellow.

## ROBERSON'S LIQUID INDIAN INK (WATERPROOF) ROBERSON'S MANUSCRIPT INK (NON-WATERPROOF)

The above Inks in Bottles at the undermentioned prices.

				s.	d.					s.	d.
$\frac{1}{2}$ oz.	..	..	..	0	7 $\frac{1}{2}$	3 oz.	..	..	..	2	3
			per doz.	6	9	6 oz.	..	..	..	4	6
1 oz.	(Quill Cork Stopper)	..	..	1	0	10 oz. ( $\frac{1}{2}$ pint)	..	..	..	6	6
			per doz.	10	6	20 oz. (1 pint)	..	..	..	12	0

These Inks may be diluted with distilled water.

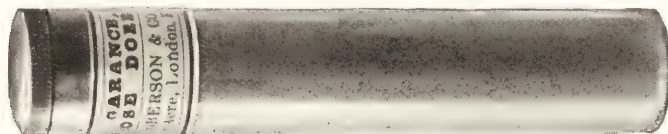
									s.	d.
Higgins' Indian Ink in $\frac{3}{4}$ oz. Bottles	..	..	..	per bottle	1	6				
Higgins' General Inks	..	..	..	..	1	6				
Prout's Liquid Brown	..	..	..	..	1	0				



# Artists' Powder Colours

Ground extra fine.

For OIL, WATER, and TEMPERA PAINTING, etc. etc.



*Filled into Glass Tubes size of illustration.*

## 6d. each.

Blue Black.  
Burnt Sienna.  
Burnt Umber.  
Chrome Yellows.  
Flake White.  
Golden Ochre.  
Indian Red.  
Ivory Black.  
Lamp Black.  
Light Red.  
Naples Yellow.  
Raw Sienna.  
Raw Umber.  
Terre Verte.  
Vandyke Brown.  
Venetian Red.  
Yellow Ochre.  
Zinc White.

## 9d. each.

Alizarin Crimson.  
Alizarin Yellow.  
Brown Pink.  
Crimson Lake.  
Emerald Green.  
Italian Pink.  
Prussian Blue.  
Yellow Lake.

## 1s. each.

Brown Madder.  
Cerulean Blue.  
Chinese Vermilion.  
Cobalt.  
Cyanine.  
French Ultramarine.  
Scarlet Vermilion.  
Vermilion.

## 1s. 6d. each.

Emerald Oxide Chromium.  
Lemon Yellow.  
Orange Vermilion.  
Oxide of Chromium.

## 2s. each.

Aureolin.  
Cadmiums.  
Carmine.  
Crimson Madder.  
Deep Rose Madder.  
Extract Vermilion.  
French Ultramarine (extra fine).  
Indian Yellow (genuine).  
Madder Red.  
Mutrie Yellow.  
Pink Madder.  
Rose Madder.

These and all other Colours mentioned on pages 2 and 3 are supplied in fine powder by weight. Messrs. Roberson & Co. hold an extensive range of beautiful shades of Genuine Ultramarine in fine powder.

# Colours for Scene Painting

In Dry Powder.

Black .. .. .	} Prices on application.
Blue (three shades) .. .. .	
Brown Ochre .. .. .	
Burnt Sienna .. .. .	
Burnt Umber .. .. .	
Carmine .. .. .	
Chrome Yellow (three shades) .. .. .	
Crimson Lake .. .. .	
Dutch Pink .. .. .	
Emerald Green .. .. .	
Green (three shades) .. .. .	

Maroon Lake .. .. .	} Prices on application.
Night Blue .. .. .	
Orange Red .. .. .	
Permanent Red .. .. .	
Rose .. .. .	
Special Deep Green .. .. .	
Ultramarine .. .. .	
Vandyke Brown .. .. .	
Violet Lake .. .. .	
Yellow Ochre .. .. .	

Concentrated Powder Size for mixing colours, 1s. per lb.

Scene-painting Canvas, prepared ready for use, 7d. per square foot.

## Polished Spanish Mahogany Caddy Lid Boxes



Fitted with Water Colours in Whole or Half Cakes.

Messrs. C. ROBERSON & Co. have always in stock on selection an extensive variety of slide-top and other pattern boxes containing from six to twenty-four colours and other necessary fittings.

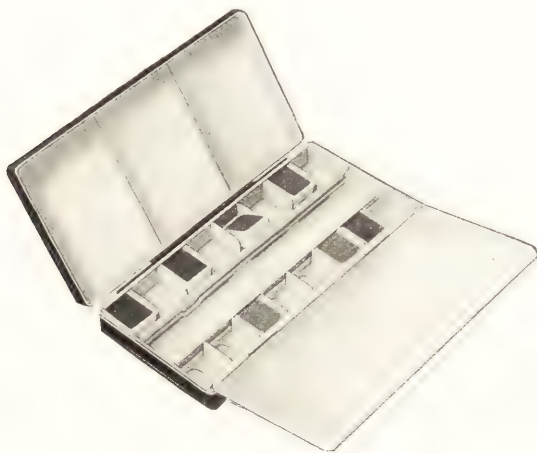
## Mediums, Etc., for Water-colour Painting

			<i>s. d.</i>
Prepared Gum Water	.. .. .	per bottle	0 6
Prepared Colourless Ox Gall	.. .. .	per bottle	7½d. and 1 0
Prepared Ox Gall, Paste in Covered Pots	.. .. .	per pot	1 3
Glass Medium, Nos. 1 and 2. This preparation used with the Colours, either with or without water, enables them to lie smoothly, strengthens and gives depth			
	.. .. .	per bottle	1 0
Water-colour Medium, for strengthening and giving depth to colour	.. .. .	per bottle	1 6
Water-colour Medium, Slow Drying	.. .. .	.. .. .	1 6
Turck's Aquarella Medium	.. .. .	.. .. .	1 6
Roberson's Mounting Paste	.. .. .	per tube	0 9
Grip Fix, with Brush, in Aluminium Container..	.. .. .	.. .. .	1 6

# New Patent Japanned Tin Boxes

Fitted with Moist Colours in China Pans.

The advantage of these boxes is that the Colours are securely held in their places by a fixed spring, while they can be taken out or their positions changed with the greatest facility.



The selection of Colours is that in general use by Water-colour Artists, but any alteration may be made to suit requirements of purchaser, and price regulated in accordance.

		Fitted complete.	Empty.
		s. d.	s. d.
<b>4 Pan Box :</b>			
Gamboge, Venetian Red, Antwerp Blue, Vandyke Brown		9 9	6 6
<b>6 Pan Box :</b>			
Gamboge, Raw Sienna, Venetian Red, Crimson Alizarin,			
Vandyke Brown, Prussian Blue .. .. .	12 9	7 3	
Do. do. <b>Half Pans</b> .. .. .	9 6	6 6	
<b>8 Pan Box :</b>			
Gamboge, Yellow Ochre, Burnt Sienna, Light Red,			
Crimson Alizarin, Vandyke Brown, Cobalt, Indigo ..	15 6	7 9	
Do. do. <b>Half Pans</b> .. .. .	11 9	7 6	
<b>10 Pan Box :</b>			
Gamboge, Yellow Ochre, Burnt Sienna, Venetian Red,			
Crimson Alizarin, Vandyke Brown, Hooker's Green,			
Antwerp Blue, Cobalt, Ivory Black .. .. .	18 6	9 0	
Do. do. <b>Half Pans</b> .. .. .	13 9	8 6	

**JAPANNED TIN MOIST COLOUR BOXES**—*continued*

			Fitted. complete. s. d.	Empty. s. d.
<b>12 Pan Box :</b>				
Gamboge, Yellow Ochre, Raw Sienna, Light Red, Burnt Sienna, Crimson Alizarin, Hooker's Green, Vandyke Brown, Vermilion, Antwerp Blue, Cobalt, Ivory Black	<b>21</b>	<b>6</b>	<b>9</b>	<b>9</b>
Do. do. <b>Half Pans</b> .. .. .	<b>15</b>	<b>6</b>	<b>9</b>	<b>0</b>
<b>14 Pan Box :</b>				
Gamboge, Yellow Ochre, Raw Sienna, Light Red, Burnt Sienna, Crimson Alizarin, Hooker's Green, Brown Madder, Vandyke Brown, Emerald Green, Permanent Blue, Cobalt, Antwerp Blue, Ivory Black .. ..	<b>23</b>	<b>3</b>	<b>10</b>	<b>0</b>
Do. do. <b>Half Pans</b> .. .. .	<b>17</b>	<b>0</b>	<b>9</b>	<b>6</b>
<b>16 Pan Box :</b>				
Gamboge, Yellow Ochre, Raw Sienna, Light Red, Burnt Sienna, Rose Madder, Crimson Alizarin, Vermilion, Brown Madder, Vandyke Brown, Hooker's Green, Emerald Green, Permanent Blue, Cobalt, Antwerp Blue, Ivory Black .. .. .	<b>27</b>	<b>9</b>	<b>10</b>	<b>9</b>
Do. do. <b>Half Pans</b> .. .. .	<b>19</b>	<b>6</b>	<b>10</b>	<b>3</b>
<b>18 Pan Box :</b>				
Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Rose Madder, Crimson Alizarin, Brown Madder, Vandyke Brown, Hooker's Green, Emerald Green, Vermilion, French Ultramarine, Cobalt, Antwerp Blue, Ivory Black .. ..	<b>33</b>	<b>6</b>	<b>11</b>	<b>6</b>
Do. do. <b>Half Pans</b> .. .. .	<b>22</b>	<b>9</b>	<b>11</b>	<b>0</b>
<b>20 Pan Box :</b>				
Lemon Yellow, Indian Yellow, Yellow Ochre, Raw Sienna, Cadmium, Light Red, Indian Red, Rose Madder, Crimson Alizarin, Burnt Sienna, Vandyke Brown, Brown Madder, Vermilion, Emerald Green, Green Alizarin, French Ultramarine, Cobalt, Antwerp Blue, Indigo, Ivory Black .. .. .	<b>37</b>	<b>0</b>	<b>12</b>	<b>0</b>
Do. do. <b>Half Pans</b> .. .. .	<b>24</b>	<b>6</b>	<b>11</b>	<b>3</b>
<b>22 Pan Box :</b>				
Selected list as in 20 Pan Box, with the addition of Raw Umber and Emerald Oxide of Chromium .. ..				
Do. do. <b>Half Pans</b> .. .. .	<b>26</b>	<b>3</b>	<b>11</b>	<b>9</b>



JAPANNED TIN MOIST COLOUR BOXES—continued

										Fitted complete.	Empty.
										s. d.	s. d.
24 Pan Box :											
Aureolin, Yellow Ochre, Indian Yellow, Orange Cad-											
mium, Light Red, Indian Red, Raw Sienna, Burnt											
Sienna, Rose Madder, Crimson Alizarin, Brown											
Madder, Vandyke Brown, Raw Umber, Vermilion,											
Emerald Green, Emerald Oxide of Chromium, Ali-											
zarin Green, Sunny Green, Cobalt Green, Cobalt,											
French Ultramarine, Antwerp Blue, Indigo, Ivory											
Black	..	..	..	..	..	..	..	..	..	44 9	13 6
Do.	do.	Half Pans		..	..	..	..	..	..	29 0	12 6

30 Pan Box :

Selected List as in 24 Pan Box with addition of Purple											
Madder (extra fine), Violet Cobalt, Orange Vermilion,											
Sepia, Burnt Umber, Carmine..	..	..	..	..	..	..	..	..	..	57 0	15 3
Do.	do.	Half Pans		..	..	..	..	..	..	36 6	14 6

N.B.—For Boxes made in Polished Albata, refer to page 15.

Acre Quality Japanned Tin Boxes

For Moist Colours in China Pans.

Made on the same principle and pattern as the best, but not with the same high finish.

										Half Pans fitted with Artists' Colours.
										s. d.
										s. d.
										s. d.
To hold	8	..	..	..	..	4 6	3 9	—		
„	10	..	..	..	..	5 0	4 0	—		
„	12	..	..	..	..	5 6	4 3	10 6		
„	14	..	..	..	..	6 0	4 6	—		
„	16	..	..	..	..	6 3	4 9	14 3		
„	18	..	..	..	..	6 9	5 6	—		
„	20	..	..	..	..	7 9	6 0	18 0		
„	24	..	..	..	..	10 0	6 6	—		

Students' Quality Japanned Tin Boxes with  
“V” Springs

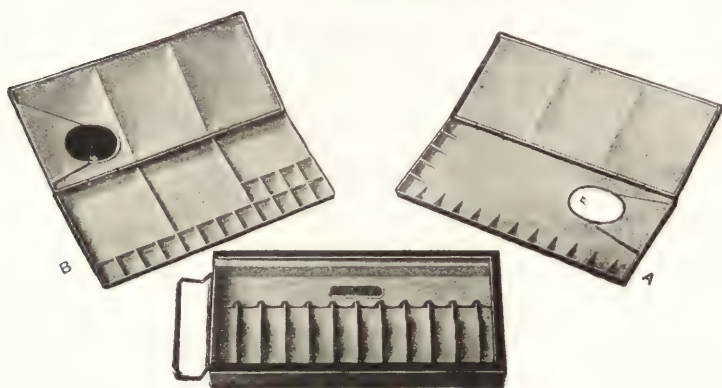
Half Pans only.

To hold	8	10	12	14	16	18	20	24
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Price ..	2 6	2 9	3 0	3 3	3 6	3 9	4 0	4 3

## Improved Japanned Boxes

For Water Colours in Tubes.

Space for Brushes, and with Folding Palette Lid.



Box fitted with Folding Palette Lid "A," with hollowed wells and divisions for Colours.

	s.	d.	s.	d.	s.	d.	s.	d.
	10	6	13	0	15	6	18	0
To hold .. .. .	12		15		20		24	Tubes
Palette Lid only .. .	6	6	7	6	8	6	9	6

Box fitted with Folding Palette Lid "B," with hollowed wells and square divisions for Colours, Hinged Cover to Thumb Hole.

	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>		
	<b>16</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>21</b>	<b>0</b>	<b>22</b>	<b>0</b>	<b>25</b>	<b>0</b>	<b>26</b>	<b>0</b>	<b>30</b>	<b>0</b>
To hold	..	12	14		16		18		20		24		30	Tubes
Palette Lid only	<b>11s.</b>		<b>12s. 6d.</b>						<b>16s. 6d.</b>				<b>19s. 6d.</b>	

## EMPTY JAPANNED BOXES FOR MOIST COLOURS

In Half Tubes.

Hollowed and divided Palette Lids "A."

	s.	d.
12 Half Tube Box .. .. .	10	6
16 .. .. .	12	6
20 .. .. .	13	6
24 .. .. .	15	0

## STUDENTS' QUALITY

Whole Tube Boxes (Sketchers), Flat Folding Palettes, no hollows in lid.

	s.	d.	s.	d.	s.	d.	s.	d.
	5	6	6	3	7	3	8	0
To hold .. .. .	12		16		20		24	Tubes
Palettes only .. .. .	2	6	3	0	3	3	3	6

## Polished Albata Water-Colour Boxes

These Boxes have the appearance of polished Silver, and though slightly more expensive, are far more durable than ordinary Japanned Tin Boxes, and have no parts liable to damage from rust.

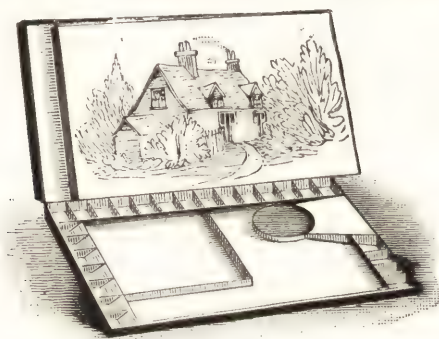
						Whole Pans.			Half Pans.		
						£	s.	d.	£	s.	d.
To hold 14 Moist Colours	..	..	..	..	..	1	12	0	1	5	0
„ 18 „ „	..	..	..	..	..	1	15	0	1	7	6
„ 24 „ „	..	..	..	..	..	2	0	0	—	—	—
„ 24 „ „	..	..	..	..	..	with Three Flaps (Half Pan only)			—	1	17 6

All above boxes except the 14 and 24 Half Pans are made with Cover to Thumb Hole.

To hold 12 Tubes, Moist Water Colours, Folding Palette Lid, Square Divisions for Colours, Hollowed Flap, and Hinged Cover to Thumb Hole	..	..	..	..	..	..	..	..	£	s.	d.
									1	17	6
To hold 15 Tubes (this box has no space for brushes)	..	..	..	..	..	..	..	..	2	2	0
„ 18 „ „	..	..	..	..	..	..	..	..	2	10	0
„ 20 „ „	..	..	..	..	..	..	..	..	2	12	6
„ 24 „ „	..	..	..	..	..	..	..	..	2	15	0

For Polished Albata Water Bottles, refer to page 18.

## The Keeley Halswelle Sketching Box

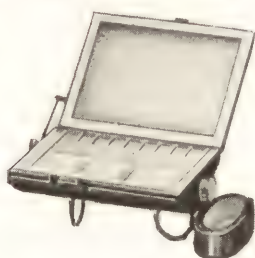


									s. d.	
With space in lid for Block, $7\frac{3}{8} \times 4\frac{1}{2}$ in., and Divisions to hold Moist Colours pressed from Tubes	..	..	..	..	..	..	..	..	13	6
Block of Drawing Paper to fit into the above	..	..	..	..	..	..	..	..	1	6

## Aluminium Folding Palettes

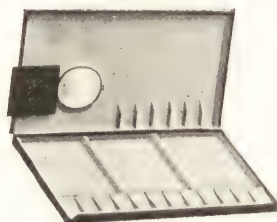
Size, closed,  $8\frac{3}{4} \times 4\frac{1}{4}$  in. Slant Divisions, **16s.** Square Divisions, **18s.**  
No Thumb Hole Cover to these Palettes.

## The Colour Note Box



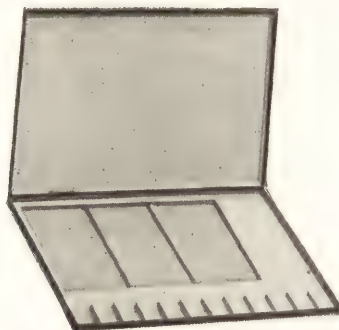
Size  $6\frac{1}{4} \times 4 \times 1\frac{1}{2}$  in. A Japanned Tin Palette, combined with a water bottle to which is attached a cup ; there is also a space in the lid for paper, and the whole is held on the thumb by means of a ring. Price **£1 10s.**

## The "O.W." Palette



A Japanned Tin Palette, closing like a box. Size, open,  $7\frac{3}{4} \times 7\frac{1}{2}$  in. Closed  $7\frac{3}{4} \times 3\frac{3}{4}$  in. Price **10s. 6d.**

## The "De Wint" Palette



A Folding Japanned Tin Palette, as illustrated. Size, open,  $11\frac{1}{4} \times 9$  in. Closed,  $9 \times 5\frac{3}{4}$  in. Price **12s. 6d.**



# THE "ROBERSON" Special Water-colour Box



	£	s.	d.
Large Japanned Box, Four Flaps and Lift-out Tray, with 6 deep oval Wells and Thumb Hole, to hold 14 Whole Cakes or Pans. Size, closed, $8\frac{1}{8} \times 4$ in. . . . . Price, empty	1	10	0
The same pattern, with 4 deep oval Wells and Thumb Hole, to hold 10 Whole Cakes or Pans. Size, closed, $5\frac{1}{2} \times 3\frac{7}{8}$ in. Price, empty	1	5	0
Thumb Hole Colour Box, with Three Flaps, large additional Palette surface, to hold 24 Half Pans . . . . . Price, empty	1	2	6

## MINIATURE JAPANNED TIN BOXES

Fitted with Moist Water Colours.

Size.	Each. s. d.	Empty. Each. s. d.	Size.	Each. s. d.	Empty. Each. s. d.
$2\frac{1}{2} \times 1\frac{3}{8}$ in., 6 Colours	6 6	5 0	$3\frac{1}{4} \times 1\frac{3}{8}$ in., 12 Colours	10 6	6 6
$2 \times 1\frac{3}{8}$ " 8 "	7 6	6 0	$3\frac{3}{8} \times 1\frac{3}{8}$ " 14 "	11 6	7 0
$2\frac{1}{2} \times 1\frac{3}{8}$ " 10 "	8 6	6 3	$3\frac{1}{4} \times 1\frac{1}{2}$ " 18 "	13 6	7 3

Nickel-plated Box,  $3\frac{1}{4} \times 1\frac{1}{2}$  in., with 18 Colours, 21s.

## LOCKET BOXES

Size.	Each. s. d.
$1\frac{3}{8} \times 1$ in., Japanned Tin, fitted with 8 Colours . . . . .	8 0
$2\frac{1}{8} \times \frac{7}{8}$ " " " " 12 " " " " . . . . .	9 0
$2\frac{1}{8} \times \frac{7}{8}$ " " " " 8 Colours and Sable . . . . .	9 0
$1\frac{3}{8} \times 1$ " Nickel Plated " 8 " " " " . . . . .	10 6

## Water Bottles and Cups



### OVAL WATER BOTTLES WITH TWO CUPS

No.	Bottles,	Dimensions					Japanned Tin. s. d.	Albata. s. d.
No. 1.	Bottles,	$2\frac{5}{8} \times 1\frac{1}{2} \times \frac{7}{8}$ in.	..	..	..	..	5 0	—
„ 2.	„	$3\frac{1}{4} \times 1\frac{7}{8} \times 1\frac{1}{4}$ „	..	..	..	..	5 6	18 0
„ 3.	„	$3\frac{7}{8} \times 2 \times 1\frac{1}{2}$ „	..	..	..	..	6 0	20 0
„ 4.	„	$4 \times 2\frac{7}{8} \times 1\frac{7}{8}$ „	..	..	..	..	8 3	25 0
„ 5.	„	$5\frac{1}{2} \times 1\frac{5}{8} \times 1\frac{1}{4}$ „	..	..	..	..	11 3	—
„ 6.	„	$5 \times 3 \times 1\frac{1}{4}$ „	..	..	..	..	13 0	27 0

### FLAT OVAL WATER BOTTLES

No.	Bottles,	Dimensions					s. d.	s. d.
No. 7.	Bottles,	$2\frac{1}{2} \times 1\frac{3}{4} \times \frac{5}{8}$ in., 1 cup	..	..	..	..	5 6	12 6
„ 8.	„	$3\frac{3}{4} \times 2\frac{1}{2} \times 1$ „, 2 cups	..	..	..	..	7 0	16 0
„ 9.	„	$3\frac{3}{4} \times 2\frac{1}{2} \times 1$ „, 1 cup	..	..	..	..	—	15 0

### STUDENTS' JAPANNED TIN WATER BOTTLE WITH CUP

							s. d.
Round Bottle,	$4\frac{1}{2} \times 1\frac{1}{2}$ in.	..	..	..	..	each	1 6
Oval Bottle,	$4\frac{1}{2} \times 2 \times 1$ in.	..	..	..	..	„	2 6

### TRANSPARENT CELLULOID WATER BOTTLES WITH ONE CUP

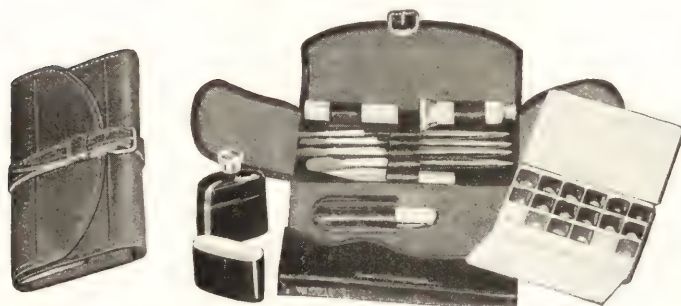
							s. d.
Small, size	$4\frac{1}{2} \times 1\frac{3}{8} \times 1\frac{1}{8}$ in.	..	..	..	..	..	3 0
Middle, „	$5 \times 1\frac{3}{8} \times 1\frac{1}{8}$ „	..	..	..	..	..	4 0
Large, „	$5\frac{1}{2} \times 2\frac{3}{4} \times 1\frac{3}{4}$ „	..	..	..	..	..	5 0

For Rubber and Macintosh Bottles and Cups, refer to page 94.

# ROBERSON'S

## Pocket Sketching Cases for Water Colours

### THE OFFICER'S CASE



		<i>£</i>	<i>s.</i>	<i>d.</i>
No. 1.	Morocco Grained Leather in various Colours, size when closed, $5 \times 2\frac{1}{2} \times 1\frac{1}{4}$ in., containing 3 Sables, Knife, India Rubber, Best Pencil, 18 Colours in Japanned Box, and Chinese White .. .. . Complete	2	0	0
No. 2.	Morocco Grained Leather, size when closed, $5\frac{1}{4} \times 2\frac{3}{4} \times 1\frac{1}{4}$ in., as above, with Additional Sables and Water Bottle .. .. . Complete	2	10	0
No. 3.	Morocco Grained Leather, etc., size when closed, $5\frac{1}{4} \times 4\frac{1}{2} \times 1\frac{1}{2}$ in., as No. 2, with the addition of Sketch Block .. .. . Complete	2	15	0

### BICYCLE SKETCHING CASE

		<i>£</i>	<i>s.</i>	<i>d.</i>
No. 1.	In strong Waterproof Canvas, with Leather Handle and Straps for attachment to Bicycle—containing Block of Whatman Extra-thick Paper $10 \times 7$ in. with Strut Support; 14 Half Pan Japanned Box fitted with Colours, Water Bottle, 4 Sables, Camel Sky Brush, Knife, 2 Best Pencils, Rubber, Sponge, and Tube of Chinese White .. .. . Complete	3	13	6
No. 2.	Do. do. containing Block of Whatman Extra-thick Paper $14 \times 10$ in., fitted as above with addition of T Square, extra Pencils, Brushes, etc. .. .. . Complete	4	14	6

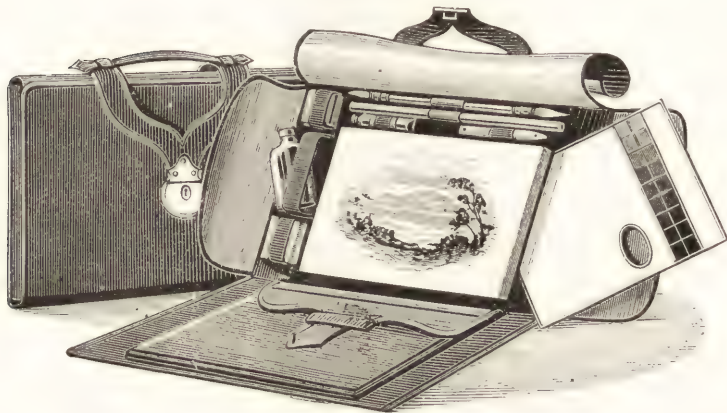
### PEN AND INK SKETCHING CASE

		<i>£</i>	<i>s.</i>	<i>d.</i>
In Dark Green Morocco, containing Block $7 \times 5$ in. of Special Smooth Paper, Rule, Pencil, Knife, Rubber, and a special Indian Ink Fountain Pen with fine Gold Drawing Nib .. .. . Complete		2	2	6

# The "Piccadilly" Sketching Cases

Fitted with all Materials requisite for Sketching.

*As supplied to Her late Majesty Queen Alexandra.*



- |  | £ | s. | d. |
|--|---|----|----|
| No. 1. <b>Dark Green Morocco Sketching Case</b> , containing Block of Whatman Paper size 7 × 5 in., with Strut Support, Special Palette with 20 Colours, Albata Water Bottle and Cup, Chinese White, Knife, India Rubber, Best Pencil, 3 Sables, Camel Hair Sky Brush, Rule .. Complete  | 4 | 10 | 0  |
| No. 2. Do. do. do., larger, containing Block of Whatman Paper size 9 × 6 in., Albata Top Colour Box, and Palette, with 14 Half Pans of Colours and other fittings as above Complete  | 5 | 5  | 0  |
| <b>Canvas Covered Sketching Case</b> , made in strong Waterproof Canvas, double texture, containing Block of Whatman Paper size 10 × 7 in., in pocket, Albata Top Colour Box and Palette, with 14 Half Pans of Colours, large Albata Water Bottle and Cup, Best Pencil, Camel Hair Sky Brush, 3 Red Sable Brushes, Tube of Chinese White, and Knife .. .. . Complete | 5 | 5  | 0  |

## THE "HANDY" SKETCHING CASE

- |  |   |    |    |
|--|---|----|----|
| No. 1. <b>Dark Green Morocco Grain Leather</b> , size outside 7 × 3½ × 2 in., containing 14 Half Pan Japanned Colour Box, filled, small Oval Water Bottle, 3 Red Sable Brushes, Wash Brush, Pencil, Knife .. .. . Complete | £ | s. | d. |
|  | 2 | 0  | 0  |



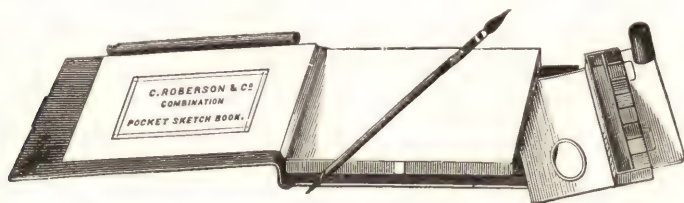
# ROBERSON & CO.'S

## Combination Pocket Sketch Book and Palette

**Including Colours, Sable Brush, and Lead Pencil.**

*The whole closing up into the thickness of an ordinary Sketch Book.*

From its extreme convenience and portability it is particularly adapted to the use of Tourists and all persons desirous of having the materials at hand for a hasty Sketch, without being encumbered with the weight of an ordinary box.



This convenient little combination has become very popular since it was first introduced more than 30 years ago, and has since then been constantly supplied to

**H.M. the late QUEEN ALEXANDRA, H.R.H. the PRINCESS LOUISE, and other members of Royal Family,**

and besides being very generally used by the principal Artists and Amateurs of the day, is found to be invaluable to Military Officers for Field Sketching, etc.

					£	s.	d.
No. 1.	Size	8 × 4 in., including Water Cup	..	..	0	16	0
„ 2.	„	8 × 5 „ 10 Colours, large Sable Brush, etc.	..	..	1	0	0
„ 3.	„	12 × 7½ „ 10 Half Pans of Colour, Tube of Chinese White, 2 Sables, etc.	..	..	1	12	0
Block Book only for No. 1, 7s.; No. 2, 8s. 6d.; No. 3, 12s. 6d.							

*Silver-mounted whole leather cases on above principle, particularly suitable for carrying in the pocket, may also be supplied.*

*These make most attractive and acceptable presents.*

## Chatelaine Purse Cases

In Crushed Morocco or Lizard Skin. Size 4 × 1½ × 7/8 in. when closed.

					£	s.	d.
Containing Colour Box (12 Colours), 2 Sable Brushes, Pencil, India Rubber, and Knife	..	..	..	..	1	1	0

<b>Pigskin Pouch Cases</b> , with Leather Shoulder Strap, fitted with 14 Half Pan Japanned Tin Water-colour Box and Colours, flat oval Water Bottle, Sables, Camel Hair Sky Brush, Pencils, etc.	..	£	s.	d.
		3	18	6

## C. ROBERSON & CO.'S

### Superior Oil Colours in Patent Collapsible Tubes

With the accumulated experience of a century in the preparation of Oil Colours, Messrs. C. ROBERSON & Co. are convinced that those which are ground by hand under the muller give results superior to those ground by machinery; they therefore continue to retain the old and more costly system, thereby being able to give direct and particular attention to the special requirements of each colour. The colours so produced contain the smallest necessary quantity of oil, every care being taken to give a solid colour, so that if in working Medium or other vehicle be added, a good consistency is available.

The oils used are the finest and purest obtainable, and are absolutely free from lead or other deleterious matter, while the utmost care is taken in selecting and testing the raw pigments; Messrs. ROBERSON & Co. therefore have every confidence in their statement that Artists using Colours of their manufacture are employing the purest obtainable.

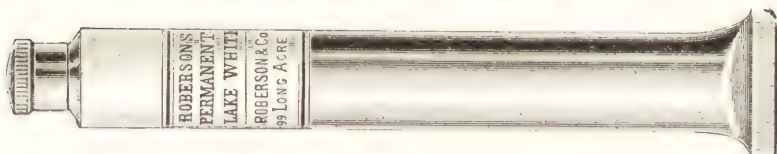
The late Sir John E. Millais, Bart., P.R.A., voluntarily gave the firm his written authority to state that his materials and colours came directly from them, *and at all times gave him entire satisfaction.* It was generally remarked in 1886, when an Exhibition of his works was held at the Grosvenor Gallery, that none of these paintings showed the least sign of change, bad surface, or decay, though some had then been painted more than forty years before. Messrs. C. ROBERSON & Co. recall these facts, as they take a natural pride in this undeniable proof of the quality of their products.

Some among the colours in the following list may be of doubtful permanency, but for special purposes there is always a demand for certain colours without regard to permanency, and Messrs. ROBERSON therefore continue to prepare these colours and supply them.

A full description of all pigments will be found on pages xi-xvii, so that artists need have no difficulty in rejecting from their palette those colours which are undesirable.

## ROBERSON'S

### "Stiff Permanent Flake White"



Is the purest, best ground, and *whitest* white obtainable.

		s.	d.			s.	d.
Single Tubes	.. .. each	0	6	Double Tubes	.. .. each	1	0
"Studio" Tubes	.. .. "	1	6	$\frac{1}{2}$ lb. Tubes	.. .. "	2	6

#### EXTRA STIFF PERMANENT FLAKE WHITE

		s.	d.			s.	d.
"Studio" Tubes	.. .. each	1	9	$\frac{1}{2}$ lb. Tubes	.. .. each	3	0

*Permanent Flake White also supplied in "Thin" consistency.*

# ROBERSON'S

## "Hand Ground"

### Flake White in Oil

Artists and amateurs may now obtain this exceptionally fine colour, ground by expensive hand labour, at the price of the competitive article turned out by machine grinding. This White is prepared of the choicest constituents in a *special* manner, which imparts to it brilliancy of colour, crispness to touch, and smoothness in working, and explains its great popularity. Many instances may be quoted to prove its permanency of colour—for example, its selection by the late Sir John Millais, P.R.A., for use in painting his "Snow Pictures"; but to name one alone, the well-known picture, "South Sea Bubble, 1720," painted by the late E. M. Ward, R.A., and signed 1841, belonging to the Vernon Collection now in the Tate Gallery, may be referred to as bearing eloquent testimony to the qualities Messrs. ROBERSON & Co. claim for their pigment.



Single Tubes	..	..	..	each	s. d.
Double Tubes	..	..	..	..	0 5
	..	..	..	..	0 10

"Studio" Tube.

"Studio" Tubes, 1s. 2d. each;  $\frac{1}{2}$  lb. Tubes, 2s. each; 1 lb. Tubes, 3s. 9d. each.

#### STIFF

"Studio" Tubes	..	each	s. d.	$\frac{1}{2}$ lb. Tubes	..	..	each	s. d.
	..	..	1 4		..	..	..	2 2

#### EXTRA STIFF

$\frac{1}{2}$  lb. Tubes .. .. each 2s. 6d.

## Foundation White

A body White, quick drying, with matt surface, quite distinct from White usually sold under this name, much used in solid under-painting and in the preparation of grounds.

$\frac{1}{2}$ lb. Tubes	..	..	each	s. d.	1 lb. Tubes	..	..	each	s. d.
	..	..	..	1 3		..	..	..	2 6

# C. ROBERSON & CO.'S

## Finely Prepared Oil Colours in Collapsible Tubes

### SERIES I

4 in. Tubes .. .. .	each	<i>s. d.</i> <b>0 5</b>	
" Studio " Tubes (Treble) .. .. .	"	<b>1 2</b>	
Quadruple Tubes .. .. .	"	<b>1 7</b>	
Asphaltum.	Charcoal Grey.	Sugar of Lead.	
Bitumen.	Cologne Earth.	Terre Verte.	
Blue Black.	Indian Red.	Transparent Golden	
Brown Ochre.	Ivory Black.	Ochre.	
Burnt Roman Ochre.	Lamp Black.	Vandyke Brown.	
Burnt Sienna.	Light Red.	Venetian Red.	
Burnt Umber.	Raw Sienna.	Yellow Ochre.	
Caledonian Brown.	Raw Umber.	Zinc White.	
Cappagh Brown.	Roman Ochre.		

### SERIES IA

3 in. Tubes .. .. .	each	<i>s. d.</i> <b>0 5</b>	" Studio " Tubes .. .. .	each	<i>s. d.</i> <b>1 6</b>
" Small Studio " Tubes .. .. .	"	<b>1 1</b>	Quadruple Tubes .. .. .	"	<b>2 0</b>
Antwerp Blue.	Chrome Red.	Naples Yellow, Deep.			
Black Lead.	Chrome Yellow.	Naples Yellow, Middle.			
Bone Black.	Chrome Green Nos. 1, 2, 3.	Naples Yellow, Pale.			
Bone Brown.	Cinnabar Green Nos. 1,	Prussian Blue.			
Chrome Lemon.	2, 3.	Verona Brown Nos. 1, 2.			
Chrome Orange.	Cyprus Umber.				
Chrome, Pale and Deep.	King's Yellow.				

### SERIES II

2 in. Tubes .. .. .	each	<i>s. d.</i> <b>0 5</b>	" Studio " Tubes .. .. .	each	<i>s. d.</i> <b>2 3</b>
" Small Studio " Tubes .. .. .	"	<b>1 6</b>	Quadruple Tubes .. .. .	"	<b>3 0</b>
Brown Pink.	Mauve.	Purple Lake.			
Brussels Brown.	Mineral Grey.	Sap Green.			
Crimson Lake.	Mummy.	Scarlet Lake.			
Emerald Green.	New Blue.	Verdigris.			
Indian Lake.	Olive Green.	Yellow Lake.			
Indigo.	Paynes Grey.	Yellow Ochre,			
Italian Pink.	Permanent Blue.	Special Quality.			

### SERIES III

2 in. Tubes .. .. .	each	<i>s. d.</i> <b>0 6</b>	" Studio " Tubes .. .. .	each	<i>s. d.</i> <b>2 6</b>
" Small Studio " Tubes .. .. .	"	<b>1 9</b>	Quadruple Tubes .. .. .	"	<b>3 6</b>
Alizarin Crimson.	Brown Madder.	Jaune Brillant.			
Alizarin Green.	Burnt Lake.	Pouzzole Red.			
Alizarin Scarlet.	Gamboge.	Terra Rosa.			
Alizarin Violet.	Geranium Lake.	Veronese Green.			
Alizarin Yellow.	Italian Naples Yellow.				



# FINELY PREPARED OIL COLOURS IN COLLAPSIBLE TUBES—continued

## SERIES IV

	s.	d.		s.	d.
2 in. Tubes .. .. each	1	0	" Studio " Tubes .. each	4	6
" Small Studio " Tubes ..	3	0	Quadruple Tubes .. ..	6	0
Carmine No. 2.	Madder Lake.	Oxide of Chromium,			
Cerulean Blue.	Malachite Green.	Emerald.			
Chinese Orange.	Mars Brown.	Do. do. Transparent.			
Chinese Vermilion.	Mars Orange.	Pink Madder.			
Cobalt Blue.	Mars Red.	Rose Dorée.			
Cobalt Green, Deep.	Mars Violet.	Rose Madder.			
Cobalt Green, Pale.	Mars Yellow.	Rubens Madder.			
Cyanine Blue.	Olive Lake.	Scarlet Vermilion.			
French Ultramarine.	Orange Lake.	Strontian Yellow.			
Indian Olive.	Orange Madder.	Vermilion.			
Lemon Yellow, Deep.	Orange Vermilion.	Viridian.			
Lemon Yellow, Pale.	Oxide of Chromium.	Zinc Yellow.			

## SERIES V

	s.	d.		s.	d.
2 in. Tubes .. .. each	1	6	" Studio " Tubes .. each	6	9
" Small Studio " Tubes ..	4	6	Quadruple Tubes .. ..	9	0
Aureolin.	Cadmium, Pale.	French Ultramarine,			
Cadmium, Deep.	Cadmium, Yellow.	Special Quality.			
Cadmium, extra Pale.	Deep Rose Madder.	Scarlet Madder.			
Cadmium, Middle.	Extract of Vermilion	Yellow Madder.			
Cadmium, Orange.	(Field's).				

## SERIES VI

	s.	d.		s.	d.
2 in. Tubes .. .. each	2	0	" Studio " Tubes .. each	9	0
" Small Studio " Tubes ..	6	0	Quadruple Tubes .. ..	12	0
Burnt Carmine.	Crimson Madder.	Ultramarine Grey.			
Cadmium, Red.	Indian Yellow (Genuine).	Violet Carmine.			
Cadmium, Scarlet.	Madder Carmine.				

## SERIES VII

	s.	d.		s.	d.
2 in. Tubes .. .. each	2	6	" Studio " Tubes .. each	10	6
" Small Studio " Tubes ..	7	0			
Carmine (extra).	Mutrie (Primrose Cad-	Violet Cobalt, Deep.			
Madder Red.	mium).	Violet Cobalt, Pale.			
	Purple Madder (extra).				

## ULTRAMARINES

	s.	d.		s.	d.
Genuine Ultramarine, Full			Genuine Ultramarine, Pale ..	8	0
Strength .. ..	21	0	Do. do. Ash .. ..	5	0
Do. do. Medium Strength	10	6			

The above being price per 2 in. Tube.

# Amber Colours

## For Oil Painting.

The present demand for Colours prepared with Amber has induced Messrs. ROBERSON to devote particular attention to that vehicle.

These Colours can be confidently recommended, and are used by many of the more prominent French artists. They are ground with a special preparation of Amber, the particles of colour being locked up in the vehicle, with the result of greatly increasing the permanency of the pigments.

They dry more thoroughly and from below instead of forming a skin on the surface, and are much more brilliant than when ground with oil alone.

They are of a very pleasing consistency for work, being stiff and solid on the palette, but yielding freely under the brush or knife.

*Supplied in wide-mouth Double Tubes, the size of Illustration.*

### SERIES I 8d. each.

Blue Black.  
Bone Brown.  
Brown Ochre.  
Burnt Sienna.  
Burnt Umber.  
Caledonian Brown.  
Flake White.  
Indian Red.  
Ivory Black.  
Lamp Black.  
Light Red.  
Raw Sienna.  
Raw Umber.  
Roman Ochre.  
Terre Verte.  
Vandyke Brown.  
Venetian Red.  
Yellow Ochre.  
Zinc White.

### SERIES 7A 10d. each.

Antwerp Blue.  
Chrome Yellow, Pale,  
Deep, and Orange.  
Naples Yellow, Pale,  
Middle, and Deep.  
Prussian Blue.

### SERIES V 3s. 6d. each.

Aureolin.  
Cadmium, Deep.  
Cadmium, Orange.  
Cadmium, Pale.  
Extract of Vermilion.  
Rose Madder, Deep.  
Yellow Madder, Pale  
and Deep.

### SERIES II 1s. 3d. each.

Brown Pink.  
Cappagh Brown.  
Crimson Lake.  
Emerald Green.  
Indigo.  
Permanent Blue.  
Purple Lake.  
Transparent Golden  
Ochre.



### SERIES VII 5s. 6d. each.

Carmine.  
Madder Carmine.  
Madder Red.  
Mutrie Yellow.  
Purple Madder.  
Ultramarine Ashes.  
Violet Cobalt.

### SERIES III 1s. 6d. each.

Alizarin Crimson.  
Alizarin Green.  
Alizarin Scarlet.  
Alizarin Yellow.  
Brown Madder.  
Cerulean Blue.  
Terra Rosa.  
Vermilion.

### SERIES IV 2s. 6d. each.

Cobalt Blue.  
Cobalt Green Nos. 1  
and 2.  
Cyanine.  
Emerald Oxide of Chromium.  
French Ultramarine.  
Indian Yellow.  
Lemon Yellow, Deep.  
Lemon Yellow, Pale.  
Mars Orange.  
Mars Red.  
Mars Yellow.  
Orange Vermilion.  
Oxide of Chromium.  
Rose Dorée.  
Rose Madder.  
Rubens Madder.  
Scarlet Madder.  
Scarlet Vermilion.

### SERIES VI 4s. 6d. each.

Crimson Madder.  
Ultramarine Grey.

**Amber Medium**, for use with above, 1 oz., 1s. 3d.; 2 oz., 2s.; 6 oz., 3s. 9d.

# ROBERSON'S

## Medium for Oil Painting

This Medium has now been in universal use by Artists for more than ninety years, and is confidently recommended for its quality of imparting permanency and richness to Colours.

			s.	d.
In 4 in. Single Tubes	..	..	each	0 6
Tubes (size of engraving)	..	..	„	1 0
Larger Tubes ..	..	..	„	1 6

*Please observe that the neck of the Tube is stamped  
"ROBERSON'S MEDIUM."*

W. P. FRITH, Esq., R.A., wrote in January, 1897,  
as follows :

GENTLEMEN,—After careful examination of my picture, "The Derby Day," at the National Gallery, I have come to the conclusion that it is in as perfect a state of preservation as possible—in fact, I consider that there is not the slightest change in colour since it was painted, more than forty years ago ; and I think it is only right to apprise you of this fact, the picture being painted entirely with your Colours and your (Roberson's) Medium.

(Signed) W. P. FRITH,  
114, CLIFTON HILL, N.W.

## Roberson's Spirit Fresco Colours

As used by the late Lord Leighton, P.R.A., and other eminent Artists, for their decorative paintings at the Royal Exchange, etc. etc.

These Colours may be used either directly on the wall surface, or on a specially prepared canvas made by us for this purpose.

With the assistance of Professor Church, M.A., F.R.S., Professor of Chemistry to the Royal Academy, we so perfected the preparation of the materials for this process of painting, that they undoubtedly far surpass any other means that can be used to obtain a thoroughly satisfactory and permanent decoration, capable of resisting the effects of atmosphere and climate.

*Supplied in special large Tubes to order.*

MESSRS. ROBERSON & Co. have published an explanatory pamphlet on work by this process with prices of all materials, and will with pleasure forward a copy to any artist or others interested in decoration. The experience of several eminent artists who have used Spirit Fresco is given therein.



# ROBERSON'S

## Matt Colours

prepared with

## Parris' Marble Medium

These Colours, introduced more than 30 years ago, and now firmly established, have more than proved their claim as being outstandingly suitable for Mural and Ceiling Decoration.

Their manipulation is identical with that of ordinary Oil Colours, so their use entails no study of new technical methods. Decorations carried out in Oil Colours, while having the quality of durability, fail in effect from the inevitable sheen or gloss of surface. ROBERSON'S MATT COLOURS, with all the qualities of durability, richness, and transparency possessed by Oil Colours, have the added advantage of presenting in the finished work a dead or light-absorbing surface, rendering the Decoration entirely visible from any point in view.

Wall surface when properly prepared for the purpose may be painted upon direct with these Colours, or the work carried out on ordinary canvas and afterwards placed in position.

The Colours are prepared in a consistency for use, but where found necessary or desirable to thin them in working, Rect. Spirit of Turpentine or Petroleum may be used for the purpose. The drying will be accelerated with no tendency to contract or crack.

Reference may be made to several important paintings by eminent artists in the decorations of various public buildings carried out with ROBERSON'S MATT COLOURS; among others may be mentioned the lunettes placed in Liverpool Town Hall as long ago as 1910, and in recent years the eight large panels placed in St. Stephen's Hall, Westminster, painted by well-known artists under the control of Sir David Cameron, R.A. In the latter case these colours were chosen after considerable discussion and mature consideration and their selection has been justified by universal approval of the results obtained.

They offer also strong resistance to the action of the sulphur acids which are present in the atmosphere of all large towns; but a further protection may be secured by a coat of **Roberson's Matt Varnish**. This procedure is strongly advocated by Professor A. P. Laurie, M.A., D.Sc., Professor of Chemistry, Royal Academy of Arts, for in time all wall surfaces become begrimed, then the protective film of Matt Varnish may be removed, revealing the painting in its original brilliancy, to be again protected by the varnish.



# ROBERSON'S

## Matt Colours

PRICE IN TUBES AS ILLUSTRATED.

Each - - - 1s. 8d.

Blue Black.	Raw Sienna.
Brown Ochre.	Raw Umber.
Burnt Sienna.	Roman Ochre.
Burnt Umber.	Terre Verte.
Caledonian Brown.	Transparent Golden Ochre.
Cappagh Brown.	Vandyke Brown.
Flake White.	Venetian Red.
Indian Red.	Yellow Ochre.
Ivory Black.	Zinc White.
Lamp Black.	
Light Red.	

The above also in Quadruple Tubes at 2s. 3d. each.

Flake White and Zinc White excepted, which are  $\frac{1}{2}$  lb. Tubes at 2s. 6d.

Each - - - 2s.

Antwerp Blue.	Indigo.
Chrome Yellow, Lemon, Middle, Deep, and Orange.	Naples Yellow, 1, 2, 3.
	Prussian Blue.
	Verona Brown, 1, 2, 3.

The above also in Quadruple Tubes at 2s. 8d. each.

Each - - - 3s.

Alizarin Crimson.	Crimson Lake.
Alizarin Green.	Emerald Green.
Alizarin Scarlet.	Permanent Blue.
Alizarin Violet.	Scarlet Lake.
Alizarin Yellow.	Terra Rosa.
Brown Madder.	

Each - - - 5s.

Carmine No. 2.	French Ultramarine.	Oxide of Chromium.
Cerulean Blue.	Indian Olive.	Pink Madder.
Cobalt.	Lemon Yellow, Pale and Deep.	Rose Dorée.
Cobalt Green, Pale and Deep.	Madder Lake.	Rose Madder.
Cyanine.	Orange Lake.	Scarlet Vermilion.
Emerald Ox. of Chromium.	Orange Madder.	Strontian Yellow.
	Orange Vermilion.	Viridian.
		Vermilion.

Each - - - 7s. 6d.

Aureolin.	Cadmium, Deep.	Extract of Vermilion.
Cadmium, Yellow.	Cadmium, Orange.	Scarlet Madder.
Cadmium, Pale.	Deep Rose Madder.	Yellow Madder, Pale.



## PARRIS' MARBLE MEDIUM

For admixture with Oil Colours, where the surface of the painting is required to have a Matt Surface.

In Tubes .. .. each 1s. and 1s. 6d. In Bottles (liquid) each 1s.

# Japanned Tin Oil Colour Boxes



No. 5 Box

## BEST QUALITY

		Empty, without Palette.			Fitted complete.		
		£	s.	d.	£	s.	d.
No. 1.	Pocket Box, size $9\frac{1}{4} \times 6$ in., to contain 12 Colours, Palette, Brushes, Palette Knife, Turpentine, and Dipper .. .. .	0	5	6	0	16	0
No. 2.	Japanned Box, size $10\frac{3}{4} \times 7\frac{1}{4} \times 1\frac{3}{4}$ in. deep, 18 Tube Colours, Palette, Brushes, Oils, etc.	0	7	6	1	5	0
No. 3.	Do. size $12\frac{1}{4} \times 6\frac{1}{2}$ in., with Flap, 15 Colours, Palette, Oil, Turpentine, Knife, Brushes ..	0	8	0	1	4	0
No. 4.	Flat Portable Box, size $13 \times 9 \times 1\frac{1}{2}$ in. deep, with Inside Flap, 20 Tube Colours, Palette, Brushes, etc. .. .. .	0	12	6	1	16	0
No. 5.	Do. do. double bottom, to take three Academy Boards .. .. .	1	3	6	2	7	6
<hr/>							
"Studio Tube" Box, size $12\frac{3}{4} \times 9 \times 1\frac{3}{4}$ in. deep, 8 "Studio" Tubes and 8 "Half Studio" Tubes, Palette, Sable and Hog Hair Brushes, Oils, Knife, Dipper, etc. .. .. .		£	s.	d.	£	s.	d.
		0	12	6	2	10	0

# JAPANNED TIN OIL COLOUR BOXES—continued

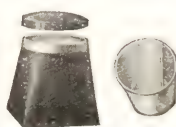
## STUDENTS' QUALITY

	£	s.	d.
A. Box, to carry 12 Colours, size 10 × 6 × 1 in., empty, with Palette	0	5	3
Do. Fitted Best Quality Colours, 2 Bottles, Brushes, etc. ..	0	15	0
B. Box, to carry 17 Colours, size 11 × 7½ × 1½ in., empty, with Palette .. .. .	0	7	9
Do. Fitted Best Quality Colours, 2 Bottles, Dipper, Brushes, etc. .. .. .	1	0	0
C. Flat Portable Box, to carry 21 Colours, size 12¾ × 8½ × 1⅝ in., empty, with Palette and Dipper .. .. .	0	10	9
Do. Fitted 21 Best Quality Colours, Sable and Hog Hair Brushes, Palette Knife, Linseed Oil, Turpentine, Dipper, etc.	1	8	0

## Box for Signwriters

Japanned Tin, Best Finish, size 12¼ × 10¼ × 4¾ in., divided partitions, containing 4 Screw-top Tin Bottles, 4 Boxes with Lids for Dry Colours, Gold Leaf Tray, Brush and Mahl Stick Tray .. ..	£	s.	d.
	2	2	6

## Brush Washers, Smudge Pans, etc.



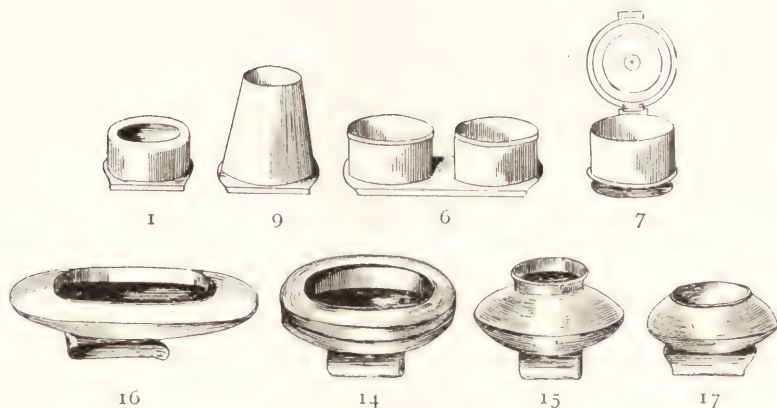
	s.	d.
No. 3. Plain Tin, square base, 3⅞ in. diameter .. .. .	2	6
„ 4. Do. do. Japanned .. .. .	2	9
„ 5. Square, Plain Tin, hinged Lid .. .. .	3	6
„ 6. Oval, Japanned, hinged Lid .. .. .	4	0

Smudge Pan, Plain Tin .. .. .	5	0
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Oil Bottles, With Screw Tops, Plain Tin, various sizes to fit Oil Tube Boxes .. .. .	2s., 2s. 3d., 2s. 6d.
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# Tin Dippers

## For Oil Painting



								s.	d.
No. 1.	Tin Dippers, Incurved Tops, small and large	..	..	..	..	..	each	0	2
„ 2.	Do. do. Double	..	..	..	..	..	„	0	4½
„ 3.	Do. do. extra large, 2 in. dia.	..	..	..	..	..	„	0	5
„ 4.	Do. do. do. Double	..	..	..	..	..	„	0	8
„ 5.	Round Tin Dippers, small and large	..	..	..	..	..	„	0	3
„ 6.	Do. Double	..	..	..	..	..	„	0	5
„ 7.	Capped Tin Dippers	..	..	..	..	..	„	0	10
„ 8.	Do. Double	..	..	..	..	..	„	1	8
„ 9.	Conical Tin Dippers	..	..	..	..	..	„	0	4
„ 10.	Do. Double	..	..	..	..	..	„	0	8
„ 14.	The " Millais " Dipper	..	..	..	..	..	„	2	0
	Do. Large	..	..	..	..	..	„	2	6
„ 15.	The " Leighton " Dipper, large, corked	..	..	..	..	..	„	1	6
„ 16.	Long Oval, 4¼ in., for large brushes	..	..	..	..	..	„	5	0
	Do. 4¾ in., for large brushes..	..	..	..	..	..	„	6	0
„ 17.	Cupola Dippers, with Corks, No. 1, 4d.; No. 3, 6d.; No. 4, 7d.; No. 5, 8d.; No. 6, 10d. each.	..	..	..	..	..	„		
„ 18.	Do. with Screw Caps, No. 2, 10d.; No. 4, 1s. 1d.; No. 6, 1s. 6d.; No. 7, 1s. 9d. each.	..	..	..	..	..	„		
„ 20.	Oval, Plain Tin, straight sides	..	..	..	..	..	each	0	6
„ 21.	Plain Tin Dipper, 1½ in., for Signwriters	..	..	..	..	..	„	0	4
„ 22.	Do. do. 2 in. do.	..	..	..	..	..	„	0	5





## Walnut-wood Oil Colour Sketching Boxes

These Boxes recommend themselves to the sketcher by reducing the weight of impedimenta necessary for work in the open. No easel is required with their use, the sketch being made in the lid whilst the box is supported on the hand, or in the larger sizes on the knees. The wet sketches are carried in the lid with perfect safety.

No.	Description	£	s.	d.
No. 1.	"Pochade," Walnut Thumb-hole Box, with Palette, Tin Trays, Bottles, Dipper, and Two Panels, $8\frac{3}{8} \times 4\frac{3}{4}$ in. . .	1	3	0
„ 2.	Do. Size of Panels $9\frac{1}{2} \times 5\frac{1}{2}$ in., size of Box $9\frac{3}{4} \times 6\frac{1}{2}$ in. . .	1	4	0
„ 3.	Do. Size of Panels $9\frac{1}{2} \times 6\frac{1}{4}$ in., size of Box $9\frac{3}{4} \times 7$ in. . .	1	6	6
No. 3 contains, in addition to two panels, one Millboard.				

No. A2.	Walnut-wood Sketching Box, size $14\frac{1}{4} \times 10\frac{3}{4}$ in., with Palette, Tin Trays, Bottles, Dippers, etc., with Sketching Board for Canvas, Leather Handle . . .	1	10	0
„ A3.	Do. do. size $15 \times 12$ in. . .	1	13	0

## Improved Pattern to carry Panels



No.	Description	£	s.	d.
No. B1.	Walnut-wood Sketching Box, size $12 \times 10$ in., with Palette, Tin Trays, Bottles, Dippers, etc., and holding Two White Wood Panels in the Lid, Leather Handle . .	1	13	0
„ B3.	Do. do. size $15\frac{1}{2} \times 11$ in.; Two Panels, size $14 \times 10$ in. . .	1	17	6
„ B4.	Do. do. size $17\frac{1}{2} \times 14\frac{1}{4}$ in.; Two Panels, size $16\frac{1}{4} \times 13$ in. . .	2	5	6

By a recent improvement the Panels in above Boxes are held in the Lid by a Rack Frame, enabling the Sketch to be raised or lowered at will during work. For prices of Panels to fit these Boxes, see page 41.

## WALNUT-WOOD SKETCHING BOXES—continued

### Boxes with Lengthening Apparatus

					£	s.	d.
No. C1.	Improved Walnut-wood Sketching Box, size 12 × 10 in.,						
	with Palette, Tin Trays, Bottles, Dipper, etc., with						
	Folding Board to carry Wet Canvas, and Lengthening						
	Apparatus to hold it, size of Sketch carried 15½ × 10 in.				2	10	0
„ C2.	Do. do. size 14¼ × 10¾ in., size of Sketch 19 × 12½ in.				2	14	0
„ C3.	Do. do. size 15 × 12 in., size of Sketch 21 × 13 in.				2	18	0
<hr/>							
Folding Palette Sketching Box, size 14¼ × 6 in., Tin Trays and							
Bottles, with Sketching Board for Canvas	..	..	..	..	1	12	0
Do. do. size 17½ × 7¾ in.	..	..	..	..	2	2	0

### Extra Light Thumb-hole Boxes

#### With Hooks, Strap, and Sliding Palette.

					£	s.	d.
No. D1.	Plain Walnut, to carry Two Panels, 7 × 5½ in.	..	..	..	0	15	0
„ D2.	„ „ 8½ × 6¼ in.	..	..	..	0	17	6
„ D3.	„ „ 9½ × 7½ in.	..	..	..	1	0	0
„ D4.	„ „ 10½ × 8½ in.	..	..	..	1	2	6

### Polished Boxes

#### Superior Quality.

					£	s.	d.
No. 1.	Walnut-wood Sketching Box, size 15 × 11 in., of superior						
	make, very best material and workmanship throughout,						
	with Comfortable Leather Handle, Large Brass Clinch						
	Hooks, etc., to carry Three Panels 14 × 10 in.	..	..	..	4	4	0
„ 2.	Do. do. 13 × 8 in., to carry Three Panels 12 × 7 in.	..	..	..	3	13	6
<i>For White Wood Panels to fit foregoing Boxes and other sizes, see page 41.</i>							

### Nickelled Brass Telescopic Legs

#### To support Sketching Box in use.

						s.	d.
Adaptable to any wooden Box, easily adjusted or removed, and carried							
inside Box	..	..	..	..	Per Set of Three	17	0

### Shoulder Slings

#### To carry Sketching Box or support same in use.

						s.	d.
Leather Straps, best finish, plain or buckle	..	..	..	..		2	6
2 in. Brown Web do., Nickelled Swivel Ends	..	..	..	..		4	0
Combination Leather Strap with Swivel Ends, may be used either as a							
Handle or a Sling	..	..	..	..		4	0

# ROBERSON & CO.'S

## Oils, Varnishes, and Mediums

	1 oz. Glass Bottles.	2 oz. Round or Flat Glass Bottles.	3 oz. Glass Bottles.	6 oz. Glass Bottles.	Half Pints.	Pints.
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Picture Mastic, Finest ..	1 0	1 9	2 6	4 6	6 9	12 6
Amber Varnish ..	1 0	1 9	2 6	4 6	6 9	12 6
„ Pale ..	1 0	1 9	2 6	4 6	6 9	12 6
Picture Copal Varnish ..	0 10	1 6	2 0	3 9	5 6	10 0
Oil Copal Varnish ..	0 9	1 3	1 8	3 6	5 0	9 0
Damar Varnish ..	0 9	1 3	1 8	3 6	5 0	9 0
Celluloid Varnish ..	0 10	1 6	2 0	3 9	5 6	10 0
White Lac Varnish ..	0 9	1 3	1 8	3 6	5 0	9 0
White Spirit Varnish (Spa) ..	0 8	1 2	1 8	3 0	4 6	8 3
Liquid Copal Medium ..	0 10	1 6	2 0	3 9	5 6	10 0
Roberson's Preparation of Copal ..	0 10	1 6	2 0	3 9	5 6	10 0
Japan Gold Size ..	0 6	0 9	1 0	1 8	2 6	4 9
Nut Oil ..	0 8	1 2	1 8	3 0	4 6	8 3
Poppy Oil (Refined) ..	0 6	0 9	1 0	1 8	2 6	4 9
Linseed Oil (Fine Old Bleached) ..	0 6	0 9	1 0	1 8	2 6	4 9
Pale Drying Oil ..	0 6	0 9	1 0	1 8	2 6	4 9
Oil of Spike Lavender ..	1 3	2 3	3 6	5 9	8 0	15 0
Rectified Spirit of Turpentine ..	0 6	0 9	1 0	1 8	2 6	4 9
Matt Varnish ..	0 8	1 2	1 8	3 0	4 6	8 3
Artists' Prepared Size ..	—	0 6	—	1 0	1 9	3 0
Paint Solvent ..	—	0 9	—	1 6	2 3	4 0
Petroleum ..	—	0 8	—	—	1 6	2 6
„ Rectified ..	—	0 9	—	—	2 6	4 0
Crystal Paper Varnish ..	0 9	1 3	1 8	3 6	5 0	9 0

## Sundry Mediums, Etc.

	s. d.		s. d.
Copal à l'Huile Duroziez ..	4 0	Sochnée Varnish, for Leather, etc.	3 6
Siccatis de Harlem, do., Small	2 6	Do. do. No. 2, Water-colour	2 3
Do. do. do. Large	4 0	Do. do. do. Large	3 6
Siccatis de Courtrai ..	1 3	Do. do. No. 3, for Oil	2 3
Edouard's Mixtion ..	2 0	Do. do. do. Large	3 6
Vibert's Essence de Petrole ..	0 7	Amber Medium ..	2 0
„ Huile Essentiel ..	0 8	Spirit Fresco Medium per pint	15 0

	s. d.		s. d.
Vibert's Vernis à Retoucher Small,	1s. 7d.	Middle,	2s. 10d.
„ Vernis à Peindre „	1s. 4d.	„	2s. 4d.
„ Vernis à Tableaux „	1s. 2d.	„	2s.
Adolfi Medium for painting on Fabrics ..	..	..	..
Turck's Florentine Medium for painting on Fabrics ..	..	..	..
Turck's Mirrorine Medium ..	..	..	..
Fat Oil of Turpentine for China Painting ..	..	..	..

# Superior Canvas of Pure Flax

Carefully prepared in our Own Factory, for Oil Painting.

In Rolls 6 yards long.

Pattern Books sent on Application.

				s.	d.
No. 1.	Single Primed, all widths to 7 ft...	..	per square yard	9	6
" 2.	Extra Fine Canvas, 54 in...	..	.. per yard run	16	6
" 3.	Fine Single Primed, 54 in.	..	.. " "	14	3
" 5.	Plain Canvas, Full Primed, 30, 54, and 60 in.	..	per square yard	12	0
" 7.	Twill Canvas (Ticken), 36, 54, and 72 in.	..	.. " "	11	0
" 9.	Roman Canvas, 36, 54, and 72 in.	..	.. " "	11	0
" 10.	No. 1 Canvas sized only, 54 in. (other widths to order)	..	.. " "	7	0
" 11.	Absorbent Gesso Canvas, 54 in.	..	.. " "	8	6
" 12.	Extra Strong Canvas, 54 and 72 in.	..	.. " "	14	0
" 13.	" " 45 and 62 in.	..	.. " "	11	0
" 14.	Sharp Toothed, Single Primed, 54 and 72 in.	..	.. " "	11	0
" 15.	Fine Canvas, Grey (Furse), 84 in.	..	.. per yard run	25	6
" 15a.	" " Warm Grey, 84 in.	..	.. " "	25	6
" 16.	Strong Coarse Grain, 144 in.	..	.. " "	55	0
" 17.	Fine Canvas, Sharp Tooth, 84 in.	..	.. " "	25	6
" 18.	" " Smooth Grain, 84 in.	..	.. " "	25	6
" 19.	Sharp Tooth Brown Tone (Lavery), 54 and 72 in.	..	per square yard	12	0
" 20a.	Fine Canvas, Sharp Tooth, 78 in.	..	.. per yard run	20	0
" 21.	Extra Strong Canvas, 96 in.	..	.. " "	36	0
" 22.	Strong Mural Canvas, Rough, 54, 96, and 108 in.	..	per square yard	15	0
" 23.	" " Medium, 120 in.	..	.. per yard run	52	6
" 35.	Strong Canvas, Good Quality, 54 in.	..	.. " "	12	0
" 36.	School Quality, Single Primed, 42 and 84 in.	..	per yard run	7s. & 13	6
" 37.	Strong Grain Hemp, 67 in.	..	.. per yard run	16	0
" Whistler "	Coarse Open Texture, Grey, 72 in.	..	.. " "	16	0
" Jute "	Canvas, Coarse, 84 in.	..	.. " "	16	0
" Water-colour "	Canvas, White, 54 in.	..	per square yard	12	0

Messrs. C. Roberson & Co., Ltd., have for more than a century made a speciality of the preparation of Canvas for Oil Painting, and they have never deviated from the policy of using the finest raw materials procurable and have made a careful study of the textures of their cloths, all the fabrics being specially woven for them. To this policy they intend to adhere, as they are convinced it is to it that they owe the appreciation of those leading artists they count among their patrons. The important part that durability of the canvas stands for in the future of a painting makes it obvious that Quality is the greatest consideration.

## Picture Lining and Restoration

For many years Messrs. Roberson have made this an important part of their business and are expert in dealing with every branch of this work, which requires such skilful handling. Apart from accidents which may occur to works, such as tears or holes resulting from falls or other damage, artists often find it desirable to alter or increase the size of their canvases; work of this nature entrusted to the firm will be carried out with all the care and success which follows long experience in these matters.

# Prepared Canvases

Strained on Best Quality Wedged Frames.

Size.		Nos. 35, 37, Jute "Whistler."	Nos. 1, 3, 11, 20a.	Nos. 2, 7, 9, 13, 14, 15, 17, 18.	Nos. 5 and 19.	Nos. 16, 21, 22, 23.
in.	in.	s. d.	s. d.	s. d.	s. d.	s. d.
8	× 6	1 6	1 7	1 8	1 9	2 0
9	× 7	1 7	1 9	1 10	1 11	2 1
10	× 7	1 9	1 11	2 0	2 1	2 4
10	× 8	1 11	2 1	2 3	2 4	2 7
11	× 9	2 2	2 4	2 6	2 8	3 0
12	× 8	2 2	2 4	2 6	2 8	3 0
12	× 9	2 4	2 5	2 8	2 10	3 4
12	× 10	2 6	2 7	2 10	3 0	3 8
13	× 9	2 6	2 7	2 10	3 0	3 8
13	× 10	2 8	2 10	3 1	3 2	3 10
14	× 9	2 8	2 10	3 1	3 2	3 10
14	× 10	2 8	2 11	3 2	3 3	3 10
14	× 12	3 0	3 2	3 5	3 8	4 6
15	× 11	3 0	3 2	3 5	3 8	4 6
16	× 10	3 1	3 5	3 9	3 11	4 7
16	× 12	3 4	3 9	4 0	4 3	5 1
17	× 13	3 9	4 1	4 6	4 9	5 9
18	× 10	3 5	3 10	4 1	4 3	5 1
18	× 12	3 8	4 1	4 6	4 9	5 9
18	× 14	4 0	4 5	4 10	5 1	6 2
19	× 13	4 0	4 5	4 10	5 1	6 2
20	× 12	4 3	4 7	5 0	5 3	6 5
20	× 16	4 11	5 5	6 0	6 3	7 7
21	× 14	4 9	5 3	5 9	6 1	7 3
21	× 17	5 5	5 11	6 5	6 11	8 5
22	× 14	4 11	5 6	6 0	6 3	7 5
22	× 16	5 5	5 11	6 5	6 10	8 5
22	× 18	5 9	6 4	6 10	7 5	9 1
24	× 12	4 11	5 5	5 11	6 2	7 5
24	× 16	5 10	6 4	6 11	7 5	9 1
24	× 18	6 4	6 10	7 5	8 1	10 0
24	× 20 Head Size	6 9	7 5	8 2	8 8	10 7
26	× 18	7 0	7 7	8 4	8 10	10 10
27	× 20	7 5	8 3	9 1	9 7	11 7
27	× 22	8 3	9 0	10 0	10 8	13 1
30	× 20	8 6	9 3	9 11	10 11	13 4



**PREPARED CANVASES**—*continued*  
**Strained on Best Quality Wedged Frames.**

Size.		Nos. 35, 37, Jute "Whistler."	Nos. 1, 3, 11, 20a.	Nos. 2, 7, 9, 13, 14, 15, 17, 18.	Nos. 5 and 19.	Nos. 16, 21, 22, 23.
in.	in.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
30	× 22 .. .. .	0 8 11	0 9 10	0 10 10	0 11 5	0 14 0
30	× 25 "Three-Quarter"	0 9 8	0 10 10	0 11 10	0 12 6	0 15 4
30	× 24 .. .. .	0 11 7	0 12 9	0 13 9	0 14 11	0 18 3
36	× 28 "Kit Cat" ..	0 12 11	0 14 3	0 15 9	0 16 8	1 0 6

With Cross Bars, wide and stronger Frames.

40	× 24 .. .. .	0 13 10	0 15 4	0 16 10	0 17 10	1 1 4
40	× 30 .. .. .	0 16 0	0 16 10	0 19 4	1 0 6	1 5 0
44	× 34 .. .. .	1 0 6	1 2 11	1 4 11	1 6 3	1 11 6
48	× 36 .. .. .	1 3 10	1 6 6	1 8 2	1 10 6	1 17 4
50	× 30 .. .. .	1 1 0	1 3 6	1 5 6	1 6 9	1 12 6
50	× 40 "Half Length"	1 6 6	1 9 6	1 12 0	1 13 9	2 1 6
56	× 44 "Bishop's" do.	1 12 6	1 16 0	1 19 0	2 1 0	2 10 0
60	× 40 .. .. .	1 12 6	1 15 6	1 18 6	2 0 6	2 10 0
72	× 48 .. .. .	2 9 0	2 15 0	2 18 6	3 2 0	3 13 6
94	× 58 "Whole Length"	3 9 6	3 16 6	4 4 0	4 7 6	5 6 0
106	× 70 "Bishop's" do.	5 9 6	5 19 0	6 8 6	6 15 0	8 0 0

Hinged Wedged Frames to Fold, and Panel Back Wedged Frames.

Odd or larger sizes made to Order, and the grounds specially prepared with extra surfaces, either smooth or granulated, at proportionate prices.

## No. 36. Prepared Canvas on Wedged Frames

A pure Linen Fabric primed in our own Factory, for use in Art Schools and for Studies, which is much more reliable than the inferior Cotton Fabrics often supplied.

Size.		Each.	Size.		Each.	Size.		Each.
in.	in.	£ s. d.	in.	in.	£ s. d.	in.	in.	£ s. d.
7	× 5 ..	1 4	16	× 12 ..	2 8	22	× 16 ..	4 0
8	× 6 ..	1 5	17	× 13 ..	3 2	24	× 16 ..	4 8
9	× 6 ..	1 6	18	× 10 ..	2 8	24	× 18 ..	4 8
9	× 7 ..	1 6	18	× 12 ..	2 11	24	× 20 ..	4 10
10	× 8 ..	1 8	18	× 14 ..	3 3	27	× 20 ..	6 6
11	× 9 ..	1 11	19	× 13 ..	3 2	30	× 20 ..	6 10
12	× 8 ..	1 11	20	× 12 ..	3 2	30	× 25 ..	7 9
12	× 9 ..	2 0	20	× 14 ..	3 8	36	× 24 ..	8 8
12	× 10 ..	2 0	20	× 16 ..	3 10	36	× 28 ..	9 3
14	× 10 ..	2 2	21	× 14 ..	3 10	40	× 24 ..	12 6
14	× 12 ..	2 5	21	× 17 ..	4 0	40	× 30 ..	13 8
15	× 11 ..	2 5	22	× 12 ..	3 8	44	× 34 ..	16 7

Gesso Sottile, as used in preparing Gesso grounds on Canvas or Boards, in Blocks of approximately 12 oz., 2s. each.

Canvas Straining Pliers, Improved Pattern, 7s. 6d. per pair.

## Best Quality Wedged Stretchers

Messrs. Roberson deprecate the use of frail frames now common, though they can, of course, supply them if particularly desired, but otherwise they use certain standards of width and substance, and strength of tenon or angle joints, that their long experience has taught them to be necessary. Naturally the cost is somewhat higher, but actually they will prove economical in use.

Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.
8 × 6 ..	0 9	18 × 10 ..	1 5	27 × 22 ..	2 9
9 × 7 ..	0 10	18 × 12 ..	1 5	30 × 20 ..	3 0
10 × 7 ..	0 11	18 × 14 ..	1 6	30 × 22 ..	3 2
10 × 8 ..	1 0	19 × 13 ..	1 6	30 × 25 ..	3 6
11 × 9 ..	1 1	20 × 12 ..	1 8	36 × 24 ..	4 3
12 × 8 ..	1 1	20 × 16 ..	1 9	36 × 28 ..	4 9
12 × 9 ..	1 1	21 × 14 ..	1 9	40 × 24 ..	5 8
12 × 10 ..	1 1	21 × 17 ..	1 11	40 × 30 ..	6 9
13 × 9 ..	1 1	22 × 14 ..	1 11	44 × 34 ..	8 3
13 × 10 ..	1 3	22 × 16 ..	1 11	48 × 36 ..	9 6
14 × 9 ..	1 3	22 × 18 ..	1 11	50 × 30 ..	8 9
14 × 10 ..	1 3	24 × 12 ..	1 11	50 × 40 ..	10 9
14 × 12 ..	1 3	24 × 16 ..	2 0	56 × 44 ..	13 9
15 × 11 ..	1 3	24 × 18 ..	2 2	60 × 40 ..	13 9
16 × 10 ..	1 3	24 × 20 ..	2 5	72 × 48 ..	23 3
16 × 12 ..	1 3	26 × 18 ..	2 6	94 × 58 ..	31 6
17 × 13 ..	1 5	27 × 20 ..	2 8	106 × 70 ..	57 6

Stretchers larger than 40 × 30 in. have one or more centre bars.

## Best Seasoned Mahogany Panels

Prepared for Oil Painting.

Messrs. Roberson & Co. have always a large stock of these, and will be very pleased to give quotations on application.

## Prepared Millboards

Consist of Rope Boards which have been prepared for Oil Painting for a number of years, and are thus in perfect condition for panel work.

Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.
9 × 7 ..	1 0	18 × 12 ..	3 6
10 × 8 ..	1 6	20 × 16 ..	4 6
11 × 9 ..	1 9	21 × 17 ..	5 3
12 × 10 ..	2 0		

These will be discontinued when present stock exhausted.

## Prepared Canvas Boards

Millboards surfaced with Prepared Linen Canvas, for sketching or ordinary use where the surface of canvas is required combined with solidity and portability.

Size. in. in.	Best. s. d.	Students'. s. d.	Size. in. in.	Best. s. d.	Students'. s. d.
7 × 5 ..	1 0	0 7	13 × 9 ..	1 9	1 6
10 × 7 ..	1 2	0 11	14 × 10 ..	1 10	1 7
10 × 8 ..	1 3	0 11	15 × 11 ..	2 4	1 8
11 × 9 ..	1 4	1 0	16 × 12 ..	2 6	1 10
12 × 8 ..	1 5	1 1	18 × 12 ..	2 11	2 1
12 × 10 ..	1 9	1 4	20 × 14 ..	3 6	2 6

"Best" quoted above are surfaced with "Single Prime" Canvas as shown in Pattern Books. "Students'" do. do. with No. 36.

# Prepared Oil Sketching Paper

Smooth or Grained with Canvas Surface.

									s.	d.
Imperial, 30 × 22 in.	..	..	..	..	..	..	per sheet		1	0
Canvas surface sent unless otherwise ordered.										

## Improved Solid Blocks

For Sketching in Oil.

Made of Smooth or Canvas Grained Oil Sketching Paper as above.

						Size. in. in.			s.	d.
16mo Imperial	..	..	..	..	..	7 × 5	each		2	6
8vo	..	..	..	..	..	10 × 7	..		4	6
4to	..	..	..	..	..	14 × 10	..		8	6
Half	..	..	..	..	..	20 × 14	..		15	0

## Oil Sketching Tablets

Millboards, covered with Oil Sketching Paper as above.

Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.
7 × 5..	0 4	12 × 8	0 8	18 × 12	1 2
8 × 6..	0 5	12 × 9	0 8	18 × 14	1 3
10 × 7..	0 6	14 × 10	0 9	20 × 14	1 4
10 × 8..	0 6	16 × 12	1 0	29 × 21	2 9

## Academy Boards

Smooth Surface Boards for Studies or Sketching.

Size.		each	Best Quality. Thick. s. d.	Size.		each	Best Quality. Thick. s. d.
in.	in.			in.	in.		
Full Size,	24 $\frac{1}{2}$ × 18 $\frac{1}{2}$		2 0	Panel Size,	14 × 10		0 9
Half do.,	18 $\frac{1}{2}$ × 12 $\frac{1}{2}$	"	1 0	" "	10 × 14	"	1 6
Quarto do.,	12 $\frac{1}{2}$ × 9 $\frac{1}{4}$	"	0 6	" "	28 × 19	"	3 0
Octavo do.,	9 $\frac{1}{4}$ × 6	"	0 3	" "	38 × 14	"	3 0
Panel Size,	10 × 7	"	0 4 $\frac{1}{2}$	" "	38 × 28	"	6 0

## Plain White Wood Panels

For Sketches, etc.

To fit Walnut Boxes, pages 34 and 35.

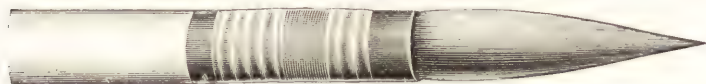
Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.	Size. in. in.	Each. s. d.
8½ × 4½	0 5	10½ × 6½	0 7	14 × 10	1 0
9½ × 5½	0 6	12 × 7	0 10	16½ × 13	1 8
9½ × 6½	0 6	13 × 9½	0 11	20 × 12	2 3

## ROBERSON'S

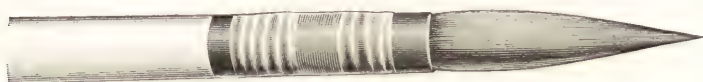
### Brushes for Painting in Water Colours

Messrs. C. Roberson & Co. use their best endeavours to retain the high reputation they have always enjoyed for their brushes, and beg to remind artists that the value of Sable Brushes depends upon the quality and quantity of the hair, and cannot be fairly judged by price lists.

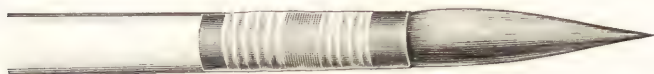
#### Superfine Red Sable Brushes in Long Quill. Finest Selected Hair.



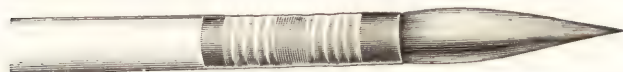
Eagle Quills, with Plumes, 25s. to 42s. each.



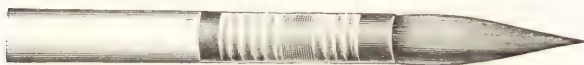
Small Eagle, 10s. each.



Extra Swan, 9s. each.



Large Swan, 7s. 6d. each.



Middle Swan, 5s. each.



Small Swan, 4s. each.



Extra Small Swan, 3s. each.

#### SUPERFINE RED SABLE BRUSHES IN SHORT QUILL, PLAIN SILK TIE

				<i>s.</i>	<i>d.</i>					<i>s.</i>	<i>d.</i>
Middle Swan	..	..	each	<b>4</b>	<b>6</b>	Large Duck	..	..	each	<b>1</b>	<b>0</b>
Small Swan	..	..	..	<b>3</b>	<b>6</b>	Duck	..	..	..	<b>0</b>	<b>9</b>
Extra Small Swan	..	..	..	<b>2</b>	<b>9</b>	Small Duck	..	..	..	<b>0</b>	<b>7</b>
Large Goose	..	..	..	<b>2</b>	<b>0</b>	Crow	..	..	..	<b>0</b>	<b>5</b>
Goose	..	..	..	<b>1</b>	<b>6</b>	Lark	..	..	..	<b>0</b>	<b>4</b>
Small Goose	..	..	..	<b>1</b>	<b>3</b>						

BRUSHES FOR PAINTING IN WATER COLOURS—*continued*

## Designers' Red Sable Brushes

In Quill, tied with Red Silk and Gold Wire.

Recommended to Artists desiring extra Length and Strength of Hair.

				s.	d.					s.	d.
Pigeon	..	..	each	0	6	Large Duck	..	..	each	1	2
Crow	..	..	..	0	7	Small Goose	..	..	..	1	6
Small Duck	..	..	..	0	9	Goose	..	..	..	2	0
Duck	..	..	..	0	11	Large Goose	..	..	..	2	6

## Double End Pocket Sable Brushes

In Nickel-plated Cases, the Points being well protected.



				s.	d.					s.	d.
Small size	..	..	each	7	6	Large size	..	..	each	10	0
Middle size	..	..	..	8	6	Extra Large	..	..	..	12	6

These may be had also in Solid Silver Cases.

## POCKET SABLE IN VULCANITE HOLDER

With Quill Brush.

				s.	d.					s.	d.
Duck	..	..	each	2	0	Goose	..	..	each	2	9

## Flat Red Sable Wash Brushes

In Albata Ferrules.

				s.	d.					s.	d.
Width $\frac{1}{4}$ in.	..	..	each	4	0	Width $1\frac{1}{2}$ in.	..	..	each	12	0
.. $\frac{1}{2}$ ..	..	..	..	6	0	.. 2 ..	..	..	..	16	0
.. 1 ..	..	..	..	8	0	.. 3 ..	..	..	..	24	0

## Brown Sable Sky Brushes

On Black Handles. Albata Ferrules.

Extra Large Series.

				s.	d.					s.	d.
No. 7	..	..	each	4	0	No. 10	..	..	each	6	0
.. 8	..	..	..	4	6	.. 11	..	..	..	7	6
.. 9	..	..	..	5	0	.. 12	..	..	..	9	0

These Brushes are same pattern as Siberian Sky Brushes, No. 9 being equal to illustration, see page 46.



## BRUSHES FOR PAINTING IN WATER COLOURS —continued

## Finest Sable Brushes

Albata Ferrules, Polished Ebony Handles. Of Red or Brown Selected Hair.



Flat or Round.

				s. d.					s. d.
Nos. 0000 to 1	..	..	each	0 8	No. 7	..	..	each	3 0
No. 2	..	..	..	0 11	.. 8	..	..	..	4 3
.. 3	..	..	..	1 2	.. 9	..	..	..	5 3
.. 4	..	..	..	1 4	.. 10	..	..	..	6 9
.. 5	..	..	..	1 9	.. 11	..	..	..	8 6
.. 6	..	..	..	2 4	.. 12	..	..	..	10 0

## “Cosway” Red Sables

Albata Ferrules, Polished Ebony Handles.

Specially made for Miniature Painting, Short Hair and extremely fine points.

Sizes and Prices same as above.

## Fine Quality Red Sables

Nickel Ferrules, Polished Black Cedar Handles.

Flat or Round.

				s. d.					s. d.
Nos. 0 and 1	..	..	each	0 6	No. 7	..	..	each	1 10
No. 2	..	..	..	0 7	.. 8	..	..	..	2 8
.. 3	..	..	..	0 8	.. 9	..	..	..	3 6
.. 4	..	..	..	0 10	.. 10	..	..	..	4 6
.. 5	..	..	..	1 1	.. 11	..	..	..	5 6
.. 6	..	..	..	1 4	.. 12	..	..	..	6 9

This Quality also supplied “Cosway” pattern at same prices.

BRUSHES FOR PAINTING IN WATER COLOURS —continued

# The “Cotman” Water-colour Sable

Finest Red Sable Hair, Albata Ferrules, Polished Ebony Handles.



The “Cotman” Brush, as shown in the illustration, is of square build, very full, tapering to a chisel point, has large carrying capacity, giving crisp and delicate edge in washing.

Invaluable to the Landscape and Marine Painter.

No. 3, Small, each **1s. 2d.** ; No. 7, Medium, each **3s.** ; No. 9, Large, each **5s. 3d.** ;  
No. 12, Extra Large, each **10s.**

## The “Naftel” or Foliage Brush

Finest Brown Sable Hair, Short, Thin Flat, on Polished Black Handles.

These Brushes are particularly useful for obtaining broken crisp touches as for Foliage, Grass, Feather, etc. They are made specially thin and divide up into several points when charged with colour. Made in three sizes.

Small, Medium, Large, each **1s. 6d.**

## Extra Fine Hog Hair Brushes

Specially Prepared and made for Water-colour Painting. Round or Flat, Nickel Ferrules, Polished Black Handles.



These Brushes come well to a point and have a firmness which other Water-colour Brushes do not possess.

No.		each	s. d.		No.		each	s. d.	
			0	10				1	9
1.	Flat or Round		1	0	7.	Flat or Round,		2	0
2.	“	“	1	2	8.	“	“	2	6
3.	“	“	1	3	9.	“	“	3	0
4.	“	“	1	4	10.	“	“	3	6
5.	“	“	1	6	11.	“	“	3	9
6.	“	“			12.	“	“		

**BRUSHES FOR PAINTING IN WATER COLOURS**—*continued***Siberian Camel Hair Sky Brushes**

Nickel Ferrules, Black Polished Handles.



Small, each	9d.	Middle, each	1s. 3d.	Large, each	1s. 9d.	s.	d.
Large Round	..	..	..	..	..	..	each 2 0
Extra Large Flat	..	..	..	..	..	..	2 6
School Quality, one size only	..	..	..	..	..	per dozen	5 9

**Brown Ox Hair Sky Brushes**

Nickel Ferrules, Black Polished Handles.

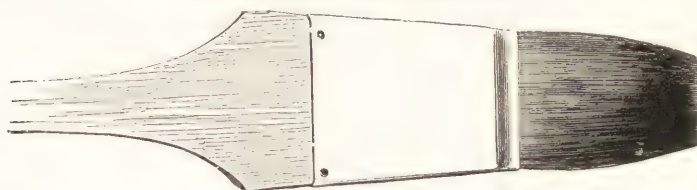
Flat only.

Small, each 1s.; Middle, each 1s. 6d.; Large, each 2s.; Extra Large, each 2s. 6d. Shape as illustration above.

**Flat Camel Hair Brushes**

SUPERIOR QUALITY FOR WASHES IN WATER COLOUR

Red Polished Cedar Handles.



	s.	d.		s.	d.
$\frac{1}{2}$ in. wide .. .. each	0	10	2 in. wide .. .. each	2	8
$\frac{3}{4}$ " " " " " " " " " " " "	1	0	$2\frac{1}{2}$ " " " " " " " " " " " "	3	4
1 " " " " " " " " " " " "	1	4	3 " " " " " " " " " " " "	4	0
$1\frac{1}{4}$ " " " " " " " " " " " "	1	8	$3\frac{1}{2}$ " " " " " " " " " " " "	4	8
$1\frac{1}{2}$ " " " " " " " " " " " "	2	0	4 " " " " " " " " " " " "	5	4

Good Quality, White Wood Handles, 1 in., 1s.;  $1\frac{1}{2}$  in., 1s. 6d.**Finest Siberian Camel Hair Brushes**

Albata Ferrules, Polished Black Handles.

Flat and Round.

No.	s.	d.	No.	s.	d.
1 .. .. each	0	4	7 .. .. each	0	8
2 .. .. " "	0	4	8 .. .. " "	0	10
3 .. .. " "	0	4	9 .. .. " "	1	0
4 .. .. " "	0	4	10 .. .. " "	1	2
5 .. .. " "	0	5	11 .. .. " "	1	4
6 .. .. " "	0	5	12 .. .. " "	1	6

Sizes same as Water-colour Sables, see illustration page 44. For cheaper quality, see page 47.

**BRUSHES FOR PAINTING IN WATER COLOURS** —continued

**Fine Camel Hair**

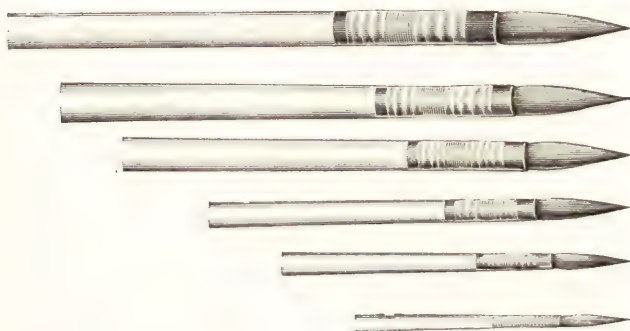
Seamless Ferrules, 6 in. Black Polished Handles. Round only.

		s.	d.			s.	d.
Nos. 1, 2, and 3	per doz.	2	6	No. 9 .. ..	per doz.	5	6
„ 4, 5, and 6	„	3	0	„ 10 .. ..	„	6	6
No. 7 .. ..	„	4	0	„ 11 .. ..	„	7	6
„ 8 .. ..	„	4	6	„ 12 .. ..	„	9	6

For Siberian Camel Hair, see page 46.

**Finest Siberian Camel Hair Pencils**

Tied with Blue Silk and Silver Wire.



		s.	d.
Crow Quill .. .. .	each	0	2
Duck Quill .. .. .	„	0	3
Goose Quill .. .. .	„	0	4
Large Goose Quill .. .. .	„	0	6
Swan Quill, Small .. .. .	„	0	10
„ Middle .. .. .	„	1	3
„ Large .. .. .	„	2	0

**Best Camel Hair in Quills**

Red Tie.

		s.	d.
Best Camel Hair Pencils, Crow .. .. .	per gross	12	0
„ „ „ Duck .. .. .	„	18	0
„ „ „ Goose .. .. .	„	27	0

**Sponge Brushes**

		s.	d.
In Quill, wire bound .. .. .	each	0	8
In Nickel Ferrule, flat, $\frac{1}{2}$ in. .. .. .	„	2	0

These Brushes are carefully made, and are very useful in Water-colour Painting for picking out lights.

**Best Soft Cup Sponges** .. .. . each 10d.

**BRUSHES FOR PAINTING IN WATER COLOURS—continued****Finest Taurus or Ox Hair Brushes****Nickel Ferrules, Black Polished Handles.**

Round only. Sizes as Sables, page 44.

					<i>s. d.</i>						<i>s. d.</i>
No. 1	..	..	..	each	0 5	No. 7	..	..	..	each	0 8
„ 2	..	..	..	„	0 5	„ 8	..	..	..	„	0 10
„ 3	..	..	..	„	0 6	„ 9	..	..	..	„	1 0
„ 4	..	..	..	„	0 6	„ 10	..	..	..	„	1 2
„ 5	..	..	..	„	0 7	„ 11	..	..	..	„	1 4
„ 6	..	..	..	„	0 7	„ 12	..	..	..	„	1 6

**Brown Siberian Fitch Hair Brushes****Nickel Ferrules, Black Polished Handles.**

Round only. Sizes as Sables, page 44.

					<i>s. d.</i>						<i>s. d.</i>
No. 1	..	..	..	each	0 5	No. 7	..	..	..	each	0 8
„ 2	..	..	..	„	0 5	„ 8	..	..	..	„	0 10
„ 3	..	..	..	„	0 6	„ 9	..	..	..	„	1 1
„ 4	..	..	..	„	0 6	„ 10	..	..	..	„	1 4
„ 5	..	..	..	„	0 7	„ 11	..	..	..	„	1 6
„ 6	..	..	..	„	0 7	„ 12	..	..	..	„	1 9

**Finest Ichneumon Hair in Long Quills**Small Swan, **2s. 6d.**; Middle Swan, **3s. 6d.**; Large Swan, **5s.**

Meloncillo or Ichneumon Hair may be recommended as having more strength than Sable, and is of great use where crispness of touch is desired.

**Finest Ichneumon Hair Brushes****Nickel Ferrules, Black Polished Handles.**

Round only. Sizes as Sables, page 44.

					<i>s. d.</i>						<i>s. d.</i>
No. 1	..	..	..	each	0 7	No. 7	..	..	..	each	1 9
„ 2	..	..	..	„	0 8	„ 8	..	..	..	„	2 0
„ 3	..	..	..	„	0 9	„ 9	..	..	..	„	2 6
„ 4	..	..	..	„	0 10	„ 10	..	..	..	„	3 0
„ 5	..	..	..	„	1 3	„ 11	..	..	..	„	4 0
„ 6	..	..	..	„	1 6	„ 12	..	..	..	„	5 0



# Hair Pencils for Writing, Etc.



## WRITING



## STRIPING

# Sable Writers and Stripers

						Red Sable	Brown Sable	Ox Hair
						Writers or	Writers or	Writers or
						Stripers.	Stripers.	Stripers.
						s. d.	s. d.	s. d.
Lark ..	..	..	..	..	each	0 6	0 4	—
Crow ..	..	..	..	..	..	0 7	0 5	0 2
Small Duck ..	..	..	..	..	..	0 9	0 8	—
Duck ..	..	..	..	..	..	1 1	0 9	0 3
Large Duck ..	..	..	..	..	..	1 6	1 0	—
Small Goose ..	..	..	..	..	..	1 10	1 1	0 4
Goose ..	..	..	..	..	..	2 0	1 3	0 5
Extra Large Goose ..	..	..	..	..	..	3 0	1 9	0 7
Small Swan ..	..	..	..	..	..	4 6	2 6	0 9
Middle Swan ..	..	..	..	..	..	6 9	3 6	1 1
Large Swan ..	..	..	..	..	..	9 0	5 0	1 4

# Poster Lettering Brushes

Pure Red Sable Hair.

Seamless Nickel Ferrules, Black Polished Handles.



	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Price each ..	0 8	0 10	1 6	2 6	4 6	6 6
No. ..	1	3	5	7	9	11 Round only

# "One-Stroke" Brushes for Lettering

Pure Red Sable Hair.

Seamless Nickel Ferrules, Black Polished Handles.



				s.	d.					s.	d.
$\frac{1}{8}$ in. wide	..	..	each	0	9	$\frac{1}{2}$ in. wide	..	..	each	2	3
$\frac{3}{16}$ " "	..	..	"	1	0	$\frac{5}{8}$ " "	..	..	"	3	6
$\frac{1}{4}$ " "	..	..	"	1	2	$\frac{3}{4}$ " "	..	..	"	6	6
$\frac{3}{8}$ " "	..	..	"	1	8						

## Taurus or Ox Hair

Seamless Nickel Ferrules, Black Polished Handles.

				s.	d.					s.	d.
$\frac{1}{8}$ in. wide	..	..	each	0	9	$\frac{1}{2}$ in. wide	..	..	each	1	3
$\frac{3}{16}$ " "	..	..	"	0	9	$\frac{5}{8}$ " "	..	..	"	1	9
$\frac{1}{4}$ " "	..	..	"	0	9	$\frac{3}{4}$ " "	..	..	"	2	3
$\frac{3}{8}$ " "	..	..	"	1	0	1 " "	..	..	"	3	9

Taurus Hair Brushes are considerably longer in the hair than Sable.

See pages 119-120 for Ticket Writing Pens and Inks.

## Badger Softeners

Wire Bound Quills, Red Polished Handles.

				s. d.					s. d.
No. 1	..	..	each	1 6	No. 4	..	..	each	3 3
„ 2	..	..	„	2 0	„ 5	..	..	„	4 3
„ 3	..	..	„	2 6	„ 6	..	..	„	5 0

## Camel Hair Mops on Handles

Mounted in Quills, Wire Bound on White Wood Handles.

Best Quality.

				s. d.					s. d.
No. 0	..	..	each	1 0	No. 5	..	..	each	2 8
„ 1	..	..	„	1 3	„ 6	..	..	„	3 0
„ 2	..	..	„	1 6	„ 7	..	..	„	3 9
„ 3	..	..	„	2 0	„ 8	..	..	„	4 6
„ 4	..	..	„	2 3	„ 9	..	..	„	5 6

Fine Quality.

				s. d.					s. d.
No. 1	..	..	per doz.	9 0	No. 4	..	..	per doz.	16 0
„ 2	..	..	„	12 0	„ 5	..	..	„	21 0
„ 3	..	..	„	14 0	„ 6	..	..	„	24 0

## Camel Hair Mops in Quills

Split Quills, Wire Bound.

Best Quality.

				s. d.					s. d.
No. 0	..	..	each	0 7	No. 5	..	..	each	2 6
„ 1	..	..	„	0 9	„ 6	..	..	„	3 3
„ 2	..	..	„	1 3	„ 7	..	..	„	4 0
„ 3	..	..	„	1 6	„ 8	..	..	„	5 0
„ 4	..	..	„	2 0					

Fine Quality.

				s. d.					s. d.
No. 1	..	..	per doz.	8 0	No. 5	..	..	per doz.	24 0
„ 2	..	..	„	10 0	„ 6	..	..	„	28 0
„ 3	..	..	„	12 0	„ 7	..	..	„	36 0
„ 4	..	..	„	16 0	„ 8	..	..	„	45 0

## Gilders' Tips

Short, Medium, or Long Hair, each 9d.

C. Roberson & Co.'s  
Hog Hair Brushes for Painting in Oil Colours  
Actual Sizes.



BRUSHES FOR PAINTING IN OIL COLOURS—*continued*

## Extra Fine Hog Hair

As illustrated. Round and Flat.

Nickel Ferrules, Yellow Polished Handles.

The superior quality of the hair used in manufacture of these brushes has gained for Messrs. Roberson the great repute they hold for their hog brushes; they desire, however, to warn their customers against inferior makes placed upon yellow handles, giving them the appearance of the original Roberson's Brush, which they by no means equal.

		Each. s. d.			Each. s. d.			Each. s. d.			Each. s. d.
Nos. 00 & 0	0 7		No. 5	1 0		No. 10	2 4		No. 16	4 3	
No. 1	0 7		6	1 2		11	2 6		18	5 0	
2	0 8		7	1 6		12	3 0		20	6 0	
3	0 9		8	1 9		13	3 6				
4	0 10		9	2 2		14	3 9				

Thin Flat and Short Full Flat (Bright's), same prices as above.

## Extra Fine Hog Hair

Nickel Ferrules, Yellow Polished Handles.

Short Thin Flat ("Herkomer").



		Each. s. d.			Each. s. d.			Each. s. d.			Each. s. d.
Nos. 00 & 0	0 7		No. 5	1 0		No. 10	1 9		No. 16	3 9	
No. 1	0 7		6	1 2		11	2 0		18	4 8	
2	0 8		7	1 3		12	2 6		20	5 6	
3	0 9		8	1 4		13	3 0				
4	0 10		9	1 6		14	3 6				

## Extra Fine Hog Hair

Nickel Ferrules, Yellow Polished Handles.

Long Thin Flat ("Landseer") and Long Round.

		Each. s. d.			Each. s. d.			Each. s. d.
No. 1	each	0 8	No. 5	each	1 1	No. 9	each	2 3
2	"	0 9	6	"	1 3	10	"	2 6
3	"	0 10	7	"	1 8	11	"	3 0
4	"	1 0	8	"	1 9	12	"	3 6

"Askew" Pattern same sizes and prices as above.



**BRUSHES FOR PAINTING IN OIL COLOURS—continued****Fine Hog Hair****Nickelled Tin Ferrules, Red Polished Handles.**

Good quality Brushes, carefully selected Hair, made in the following shapes—Flat, Round, Short Thin Flat, Full Short Flat, Filbert.

For sizes, see Illustration, page 52.

	s.	d.		s.	d.		s.	d.
No. 1 .. each	0	5	No. 7 .. each	1	0	No. 12 .. each	2	6
„ 2 .. „	0	6	„ 8 .. „	1	3	„ 14 .. „	3	0
„ 3 .. „	0	7	„ 9 .. „	1	6	„ 16 .. „	3	9
„ 4 .. „	0	8	„ 10 .. „	1	10	„ 18 .. „	4	6
„ 5 .. „	0	9	„ 11 .. „	2	0	„ 20 .. „	5	9
„ 6 .. „	0	10						

**Fine Hog Hair****Nickel Tube Ferrules, Plain Cedar Handles.**

Good quality Brushes, made in the following shapes—Flat, Round, and Short Thin Flat Rounded Corners.

	s.	d.		s.	d.		s.	d.
No. 1 .. each	0	5	No. 5 .. each	0	8	No. 9 .. each	1	2
„ 2 .. „	0	5	„ 6 .. „	0	8	„ 10 .. „	1	4
„ 3 .. „	0	6	„ 7 .. „	0	9	„ 11 .. „	1	6
„ 4 .. „	0	6	„ 8 .. „	1	0	„ 12 .. „	1	9

**Hog Hair Brushes****Tin Ferrules, Hard White Wood Handles.**

A serviceable tool for Students' use, improves with wear. Flat, Round, and Short Thin Flat.

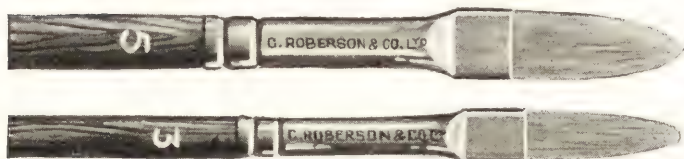
	s.	d.		s.	d.		s.	d.
No. 1 .. each	0	4	No. 6 .. each	0	5	No. 11 .. each	1	0
„ 2 .. „	0	4	„ 7 .. „	0	6	„ 12 .. „	1	3
„ 3 .. „	0	4	„ 8 .. „	0	7	„ 14 .. „	1	9
„ 4 .. „	0	5	„ 9 .. „	0	8	„ 16 .. „	2	3
„ 5 .. „	0	5	„ 10 .. „	0	10			

BRUSHES FOR PAINTING IN OIL COLOURS—*continued*

Extra Fine Hog Hair, of Special Shapes

Water-colour Pattern Brushes

For Oil Painting. Finest Lyons Hair.  
Nickel Ferrules, Yellow Polished Handles.



*These are built to a point in the same manner as a Water-colour Brush.*

No.	..	each	s.	d.	No.	..	each	s.	d.	No.	..	each	s.	d.
No. 1	..	each	0	10	No. 5	..	each	1	4	No. 9	..	each	2	6
" 2	..	"	1	0	" 6	..	"	1	6	" 10	..	"	3	0
" 3	..	"	1	2	" 7	..	"	1	9	" 11	..	"	3	6
" 4	..	"	1	3	" 8	..	"	2	0	" 12	..	"	3	9

The "Leighton" Brush

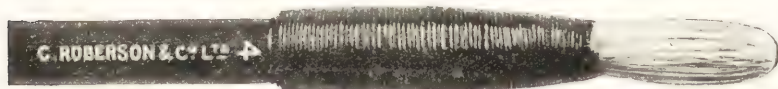


Dome Pointed, as made for the late Lord Leighton, P.R.A.  
Prices as Water-colour Pattern (see above).

The "Millais" Brush

Made of the Finest Lyons Hair.

Round String-bound Hog Tools, as originally made by Messrs. R. & Co.  
to the design of the late Sir J. E. Millais, Bart., P.R.A.



No.	..	each	s.	d.	No.	..	each	s.	d.	No.	..	each	s.	d.
No. 1	..	each	1	0	No. 5	..	each	1	6	No. 9	..	each	2	6
" 2	..	"	1	2	" 6	..	"	1	8	" 10	..	"	3	0
" 3	..	"	1	3	" 7	..	"	1	10	" 11	..	"	3	6
" 4	..	"	1	4	" 8	..	"	2	3	" 12	..	"	4	0

Hog Hair Fan

Most useful for straggled touches as for Hair, Feather, or Foliage.

No. 2, each 1s. ; No. 4, each 1s. 2d. ; No. 6, each 1s. 4d.

BRUSHES FOR PAINTING IN OIL COLOURS—*continued*

## The "Orpen" Brush



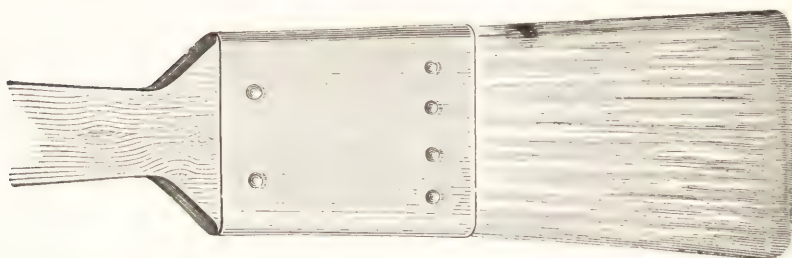
Nickel Tube Ferrules, Walnut Polished Handles.

Built to the design of Sir William Orpen, R.A., of selected stiff Hair, giving resilience and crispness of touch.

s. d.				s. d.				s. d.			
No. 1	..	each	0 7	No. 5	..	each	1 0	No. 9	..	each	1 9
" 2	..	"	0 8	" 6	..	"	1 2	" 10	..	"	2 0
" 3	..	"	0 9	" 7	..	"	1 4	" 11	..	"	2 3
" 4	..	"	0 10	" 8	..	"	1 6	" 12	..	"	2 6

## Extra Fine Hog Hair Brushes for Varnishing

Natural Polished Cedar Handles.



				s. d.					s. d.
$\frac{1}{2}$ in. wide	..	..	each	<b>1 3</b>	$1\frac{3}{4}$ in. wide	..	..	each	<b>3 9</b>
$\frac{3}{4}$ " "	..	..	"	<b>1 9</b>	2 " "	..	..	"	<b>4 6</b>
1 " "	..	..	"	<b>2 3</b>	$2\frac{1}{2}$ " "	..	..	"	<b>5 9</b>
$1\frac{1}{4}$ " "	..	..	"	<b>2 9</b>	3 " "	..	..	"	<b>6 9</b>
$1\frac{1}{2}$ " "	..	..	"	<b>3 3</b>	4 " "	..	..	"	<b>9 0</b>

## Flat Hog Hair Varnishing Brushes

Good Quality, White Wood Handles.

1 in. wide, each 1s. ;  $1\frac{1}{2}$  in. wide, each 1s. 6d. ; 2 in. wide, each 2s.

These Brushes will also be found very suitable for Enamelling.

BRUSHES FOR PAINTING IN OIL COLOURS—*continued*

# Superfine Red Sable Brushes

Nickel Tube Ferrules, Red Polished Cedar Handles.

Stamped in Gold.



Short Thin Flat,  
Flat, or Round.

Nos.	0000	s.	d.
to 1	each	0	6
No. 2		0	8
„ 3		0	10
„ 4		1	1
„ 5		1	4
„ 6		1	8

Round.

No.	7	each	s.	d.
„ 7		2	2	
„ 8		2	10	
„ 9		3	9	
„ 10		4	9	
„ 11		6	0	
„ 12		7	6	

Flat.

No.	7	each	s.	d.
„ 7		2	0	
„ 8		2	6	
„ 9		3	0	
„ 10		4	0	
„ 11		5	0	
„ 12		6	6	

Short Thin Flat.

No.	7	each	s.	d.
„ 7		1	11	
„ 8		2	3	
„ 9		2	9	
„ 10		3	3	
„ 11		4	3	
„ 12		5	6	

The Flat Series include, at above prices, the following shapes—Flat as illustrated, and Full Short Flat (Bright's). Dome pointed the same prices as Round.

**BRUSHES FOR PAINTING IN OIL COLOURS**—*continued***Fine Red Sable Hair Brushes****Nickel Ferrules, Red Polished Cedar Handles, stamped Silver.**

Round or Flat, as illustrated, page 57.

Round or Flat.	s. d.	Round.	s. d.	Flat.	s. d.
Nos. 0 and 1 each	0 6	No. 7 .. each	1 10	No. 7 .. each	1 8
No. 2 .. ..	0 7	.. 8 .. ..	2 8	.. 8 .. ..	2 3
.. 3 .. ..	0 8	.. 9 .. ..	3 6	.. 9 .. ..	2 10
.. 4 .. ..	0 10	.. 10 .. ..	4 6	.. 10 .. ..	3 6
.. 5 .. ..	1 1	.. 11 .. ..	5 6	.. 11 .. ..	4 9
.. 6 .. ..	1 4	.. 12 .. ..	6 9	.. 12 .. ..	5 9

**Finest Red Sable Riggers****Nickel Ferrules, Red Polished Cedar Handles.**

Round Brushes, extra long hair for fine strokes or lines.

	s. d.		s. d.		s. d.
No. 1 .. each	0 6	No. 5 .. each	1 4	No. 9 .. each	3 9
.. 2 .. ..	0 8	.. 6 .. ..	1 8	.. 10 .. ..	4 9
.. 3 .. ..	0 10	.. 7 .. ..	2 2	.. 11 .. ..	6 0
.. 4 .. ..	1 1	.. 8 .. ..	2 10	.. 12 .. ..	7 6

**Finest Red Sable Fan Brushes****Nickel Ferrules, Red Polished Cedar Handles.**

Brushes, extra long hair arranged "fan" wise, most useful for straggled touches, as for hair, feather, or foliage.

No. 2, each 1s.; No. 4, each 1s. 6d.; No. 6, each 2s. 6d.

**Finest Taurus or Ox Hair Brushes  
for Oil****In Nickel Ferrules, with Polished Cedar Handles.**

Flat and Short Thin Flat. Sizes are those as Extra Fine Hog Hair, see page 52.

	s. d.		s. d.		s. d.
No. 1 .. each	0 9	No. 5 .. each	1 1	No. 9 .. each	1 9
.. 2 .. ..	0 10	.. 6 .. ..	1 2	.. 10 .. ..	2 0
.. 3 .. ..	0 11	.. 7 .. ..	1 4	.. 11 .. ..	2 3
.. 4 .. ..	1 0	.. 8 .. ..	1 6	.. 12 .. ..	2 6



**BRUSHES FOR PAINTING IN OIL COLOURS—continued**

# Ichneumon or Meloncillo Hair Brushes

**Nickel Ferrules, Polished Red Cedar Handles.**

Sizes same as Oil Sables, page 57.

These may be well recommended to those who require brushes of a strength between sable and hog hair.

No.	1.	Flat or Round	each	s. d.	No.	7.	Flat or Round	each	s. d.
"	2.	"	"	0 7	"	8.	"	"	1 9
"	3.	"	"	0 8	"	9.	"	"	2 0
"	4.	"	"	0 9	"	10.	"	"	2 6
"	5.	"	"	0 10	"	11.	"	"	3 0
"	6.	"	"	1 3	"	12.	"	"	4 0
"		"	"	1 6	"		"	"	5 0

# Brown Siberian Fitch Hair Brushes

**In Nickel Ferrules, with Polished Plain Cedar Handles.**

Made Round, Flat, and Short Square Flat, in Sable sizes.

No.	1	..	each	s. d.	No.	5	..	each	s. d.	No.	9	..	each	s. d.
"	2	..	"	0 5	"	6	..	"	0 7	"	10	..	"	1 4
"	3	..	"	0 6	"	7	..	"	0 8	"	11	..	"	1 6
"	4	..	"	0 6	"	8	..	"	0 10	"	12	..	"	1 9

*These Brushes being much cheaper, are a good substitute for Sable.*

# The "Lucy Kemp-Welch" Brush



Made in Fitch Hair, Domed Shape Full Flat.

**In Nickel Ferrules, with Polished Red Cedar Handles.**

Sizes and Prices as Siberian Fitch Brushes above.

# Brushes for Stencilling

## Hog Hair

**Seamless Nickelled Tin Ferrules, White Wood Handles.**

No.	0	..	each	s. d.	No.	3	..	each	s. d.	No.	6	..	each	s. d.
"	1	..	"	0 3	"	4	..	"	0 5	"	7	..	"	0 9
"	2	..	"	0 4	"	5	..	"	0 6	"		..	"	1 3
"		..	"	0 4½	"		..	"	0 7	"		..	"	

# Japanese Pony Hair

**Bamboo Handles.**

No.	0	..	each	s. d.	No.	3	..	each	s. d.	No.	6	..	each	s. d.
"	1	..	"	0 3	"	4	..	"	0 5	"	7	..	"	1 0
"	2	..	"	0 4	"	5	..	"	0 6	"	8	..	"	1 6
"		..	"		"		..	"	0 8	"		..	"	3 0

# Drawing Papers

*Pattern Books may be had on application.*

Drawing Papers have always been closely studied by Messrs. C. ROBERSON & Co., greatest care being exercised in the selection of their Drawing Papers, and particular attention paid to the storage of same, an important fact too often neglected.

Drawing Papers are most sensitive to atmospheric influences, and the artist's best efforts are liable to defeat if the paper employed is not properly seasoned and kept under correct conditions. Every confidence may be placed in the selection offered.

## Hand-made Water-colour Paper

A NEW BRITISH PAPER BEARING THE WATER MARK



Messrs. C. ROBERSON & Co., LTD., desire to draw the attention of Water-colour Artists and other users of Hand-made Drawing Papers to the high qualities possessed by this new paper. In conjunction with the other leading Artists' Colour Makers Messrs. C. ROBERSON & Co., LTD., have satisfied themselves that in the process of manufacture only selected rag and pure gelatine size are used, and that everything likely to have a deleterious effect upon colour when applied to the finished sheet has been thoroughly removed from the pulp, consequently they recommend this with every confidence as a perfect Water-colour Paper.

The considerable advance in price of other well-known makes of Water-colour Paper will prove the following list of prices on comparison to be attractive :

### Hot Pressed, "Not," and Rough Surfaces.

				Weight to		Per Quire.		Per Sheet.	
				Ream.		s.		s.	
Inches.									
Royal ..	..	24 × 19½	Thick ..	60 lb.	..	12	9	0	6½
Imperial	..	30 × 22	Thin ..	72 „	..	15	3	0	8
„	..	30 × 22	Thick ..	90 „	..	17	6	0	9
„	..	30 × 22	Extra Thick	140 „	..	24	6	1	2
Double Elephant	..	40 × 26¾	.. ..	133 „	..	26	6	1	3

*Ream prices of "A.C.M." Drawing Papers on application.*

# Whatman's Hand-made Papers

Of the Best Quality.

Weight to Ream.				in.		Per Sheet.	Per Quire.
						s. d.	s. d.
Demy	..	..	25 lb.	..	20 × 15 $\frac{1}{2}$	0 4 $\frac{1}{2}$	6 9
Medium	..	..	34	..	22 × 17 $\frac{1}{2}$	0 5 $\frac{1}{2}$	9 3
Royal	..	..	44	..	24 × 19	0 6 $\frac{1}{2}$	11 9
„ Thick	..	..	60	..	24 × 19	0 9 $\frac{1}{2}$	16 6
„ Extra Thick	..	..	88	..	24 × 19	1 1	24 3
Imperial	..	..	72	..	30 $\frac{1}{2}$ × 22	0 11	20 0
„ Thick	..	..	90	..	30 $\frac{1}{2}$ × 22	1 1	24 3
„ Extra Thick	..	..	140	..	30 $\frac{1}{2}$ × 22	1 8	38 0
„ „	..	..	200	..	30 $\frac{1}{2}$ × 22	2 9	57 0
„ „	..	..	300	..	30 $\frac{1}{2}$ × 22	4 2	85 3
Double Elephant	..	..	133	..	40 × 26 $\frac{3}{4}$	1 8	36 3
Do., Extra Thick	..	..	210	..	40 × 26 $\frac{3}{4}$	2 6	54 0
Do., Extra Extra Thick	..	..	235	..	40 × 26 $\frac{3}{4}$	3 0	60 9
Antiquarian	..	..	240	..	53 × 31	6 0	123 9

Ream prices on application.

All the above, with the exception of Demy and Medium, in either *Hot Pressed*, *Not*, or *Rough* surfaces.

## Whatman's "Creswick" Drawing Paper

Resembling the original Creswick Paper in tint and texture.

Weight to Ream.				in.		Per Sheet.	Per Quire.
						s. d.	s. d.
Imperial	..	110 lb.,	Not and Rough	..	30 $\frac{1}{2}$ × 22	1 5	29 9
Double Elephant	210	„	„	..	40 × 26 $\frac{3}{4}$	2 7	54 0

## Whatman's Vellum Paper

Size.	Weight to Ream.	in.	in.	Per Sheet.	Per Quire.
				s. d.	s. d.
Royal, Thick	90 lb.	..	24 × 19 $\frac{1}{2}$	1 3	27 6
Imperial, Extra Thick	130	..	30 $\frac{1}{2}$ × 22	1 10	40 0

This paper made expressly for illuminating, etc., hand-made, very smooth, ivory toned, the best substitute for genuine vellum.

## "Opaline" Paper

A Vegetable Parchment very suitable for Illuminating, Lamp Shades, and Christmas Cards.

				in.		Per Sheet.	Per Quire.
						s. d.	s. d.
Thin	..	..	..	..	25 $\frac{1}{2}$ × 20	0 10	18 0
Thick	..	..	..	..	25 $\frac{1}{2}$ × 20	1 0	22 0

Continuous, 33 in. wide, per yard 1s. 8d; per roll of 20 yards, 30s.

Pattern Books on application.

## Arnold's Hand-made Drawing Paper

This paper is of even texture, moderately absorbent, tough to bear repeated washing, durable, thoroughly sized, and perfect in finish.

No Bleach or Chemical of any kind is suffered to enter into the manufacture, as it is composed mainly of soft Linen rag of a natural colour, requiring no artificial bleaching.

The paper is made "seamless," i.e. is never hung, but is dried flat, both in waterleaf and in size, and is finished "Not," "Rough," and "Hot Pressed." The Registered Watermark appears on each sheet, "UNBLEACHED ARNOLD."

Size.	in.	in.	Weight per Ream.	Per Sheet.	Per Quire.
				s. d.	s. d.
Demy .. ..	20	$15\frac{1}{2}$	25 lb. .. ..	0 3 $\frac{1}{2}$	4 8
Royal .. ..	24	$19\frac{1}{2}$	44 ,, .. ..	0 5 $\frac{1}{2}$	8 11
" .. ..	24	$19\frac{1}{2}$	60 ,, .. ..	0 8 $\frac{1}{2}$	12 9
" .. ..	24	$19\frac{1}{2}$	88 ,, .. ..	1 0	18 7
Imperial ..	30	$22\frac{1}{2}$	72 ,, .. ..	0 10	15 8
" .. ..	30	$22\frac{1}{2}$	90 ,, .. ..	1 0	18 7
" .. ..	30	$22\frac{1}{2}$	140 ,, .. ..	1 6	29 2
" .. ..	30	$22\frac{1}{2}$	200 ,, .. ..	2 3	44 0
" .. ..	30	$22\frac{1}{2}$	280 ,, .. ..	3 5	65 7
Double Elephant	40	$26\frac{3}{4}$	130 ,, .. ..	1 6	27 10
" .. ..	40	$26\frac{3}{4}$	235 ,, .. ..	2 8	46 9

## Hand-made Tinted Drawing Papers

**Imperial, 30 × 21 in. Not Surface only.**

	Per Sheet.	Per Quire.
	s. d.	s. d.
"A" Tint, Cream .. ..	0 10	19 0
"E" Tint, Fawn .. ..	0 10	19 0
"G" Tint, Pale Grey .. ..	0 10	19 0
"V" Tint, Deep Buff .. ..	0 10	19 0
Swan, Blue .. ..	0 10	19 0
Abbey, Warm Grey .. ..	0 10	19 0
Turner Grey, Blue Grey .. ..	1 0	22 6
Landseer, Grey .. ..	1 8	36 0
Brangwyn, Semi-absorbent, Grey, 25 × 20 in. ..	0 4	7 6
" .. .. Mounted on Cartridge ..	0 9	16 6
Varley, Buff with Brown Flecks, Imperial ..	1 0	21 8

A number of the above Papers are named after the artists who particularly affected them.

*Pattern Books on application.*

## “David Cox” Paper

**Semi-absorbent Paper for Pastel or Water Colour.**

Rough, Not, Hot Pressed, Sailcloth, Canvas, Blue Rough, and White Not surfaces.

						Per Sheet.	Per Quire.
						s. d.	s. d.
Imperial, $31\frac{1}{2} \times 12\frac{1}{2}$ in.	..	..	..	..	..	0 6	12 0

## Canson Paper

A French Paper, Hard-sized, suitable for Body Colour or Chalk Drawing.

Made in Black, White, and various tints.

Size,  $30 \times 22$  in., per sheet, **6d.** ; per quire, **11s.**

## Hollingworth Kent-made Drawing Paper

						Per Sheet.	Per Quire.
						s. d.	s. d.
Imperial ..	72 lb. to the Ream,	Hot Pressed or Not				0 6	10 0
„ ..	90 „	„	„	„		0 8	15 0
Double Elephant	130 „	„	„	„		0 11	20 0

## White Drawing Papers

			in.	in.		Per Sheet.	Per Quire.
						s. d.	s. d.
<b>Goodwin</b> , Thick Smooth, Hand-made ..	25	$\times$	20	..		1 0	22 0
<b>Studio</b> , Thin Smooth, Hand-made ..	22	$\times$	$17\frac{1}{2}$	..		0 4	7 6
<b>Cambric</b> , Surface Thick ..	21	$\times$	$16\frac{1}{2}$	..		0 3	4 6
<b>Cambric</b> , Surface Thin ..	21	$\times$	$16\frac{1}{2}$	..		0 2	3 6
<b>Bushey</b> , for Pen and Ink ..	$18\frac{1}{2}$	$\times$	$14\frac{1}{2}$	..	—		1 0
<b>Bank Post</b> , for Pencil ..	21	$\times$	$16\frac{1}{2}$	..	—		1 0
<b>Lettering Paper</b> , Smooth ..	33	$\times$	21	..		0 2	3 0
<b>Canvas Grain</b> , for Water Colour ..	30	$\times$	22	..		0 6	10 0

## Sectional Paper

**Cartridge Paper, with Grey Rulings, size  $22\frac{3}{4} \times 17\frac{3}{4}$  in.**

Scale.							Per Sheet.	Per Quire.
							s. d.	s. d.
$\frac{1}{4}$ in., $\frac{1}{8}$ in., $\frac{1}{10}$ in. ..	..	..	..	..	..	..	0 3	5 0
$\frac{1}{2}$ „ ..	..	..	..	..	..	..	0 $3\frac{1}{2}$	5 6
$\frac{1}{8}$ „ ..	..	..	..	..	..	..	0 6	10 6

*Pattern Books on application.*



## Cartridge Drawing Papers

No.		Weight per Ream.	in.	in.	Per Sheet.		Per Quire.		Net. Per Ream.		
					s.	d.	s.	d.	£	s.	d.
100.	Royal, White ..	42 lb.	24	× 19	0	1½	2	6	1	15	0
101.	Imperial, White ..	60 „	30	× 22	0	2	3	0	2	5	0
103.	„ Best White, Rag	63 „	30	× 22	0	4	7	6	6	0	0
105.	„ Thick ..	90 „	30	× 22	0	3	4	6	3	7	6
109.	„ Pure White, Not	72 „	30	× 22	0	3	4	6	3	15	0
110.	„ „ „ Hot Pressed ..	72 „	30	× 22	0	3	4	6	3	15	0
107.	Dble. Elephant, White	160 „	40	× 27	0	5	8	0	6	6	0

## Machine-made Crayon Paper

Best Thick Paper, made in 15 Shades.

Size 30 × 22 in., 90 lb. to the ream .. per sheet, 6d.; per quire, 10s. 6d.

## “Acre” Crayon Paper

Bright Coloured Papers suitable for Crayon or Poster Work.

In 19 Tints.

Size 30 × 22 in., 60 lb. to the ream .. per sheet, 3d.; per quire, 4s. 6d.

## Chalk Drawing Paper

Tinted Paper for School Work. 10 Colours.

Size 30 × 22 in., 50 lb. to the ream, per sheet, 1½d.; per quire, 2s.; per ream, 35s.

## Matt Poster Paper

Surfaced Paper in Black and various Bright Tints.

Size 30 × 20 in. .. .. per sheet, 3d.; per quire, 5s.

In Rolls of 12 yards, 30 in. wide.

Black only .. .. per roll, 4s. 6d.

*Pattern Books on application.*

# Crayon and Charcoal Drawing Papers

	in.	in.		Per Sheet. s. d.	Per Quire. s. d.
<b>Michallet,</b> size	24	× 19	White only .. ..	0 3	5 0
<b>Ingres,</b>	29	× 21½	White, Blue Grey, Cream ..	0 3	5 6
"	24	× 19	White and 16 Tints ..	0 2	3 6
<b>Allongé,</b>	24	× 19	Cream .. ..	0 6	10 6
<b>Leighton,</b>	30	× 22	Dark, Warm Grey ..	0 2	3 0
<b>Lytton,</b>	31	× 25	Light Grey .. ..	0 6	10 6
"	31	× 25	Buff .. ..	0 6	10 6
"	Buff, also continuous, 25 in. wide, 3s. per 6 yard length.				

*Ream Prices on application.*

## Pastel Papers

No. 1.					Size. in. in.	Per Sheet. s. d.
" 2.	Pumicif, White .. ..	31	× 22	1 0		
" 3.	" Buff .. ..	31	× 22	1 0		
" 5.	" Blue Grey .. ..	31	× 22	1 0		
" 5.	Antiponce, Grey .. ..	29	× 21	1 3		
" 6.	" .. ..	42	× 29	2 6		
" 6.	Velours, Grey Green .. ..	29	× 20	2 0		
" 8.	" .. ..	40	× 29	4 0		
" 8.	" Bluff .. ..	29	× 20	2 0		
" 9.	" .. ..	40	× 29	4 0		
" 9.	Antiponce, Buff .. ..	29	× 21	1 3		
" 11.	" .. ..	42	× 29	2 6		
" 11.	Grey Felt .. ..	31	× 22	0 6		

Grey Felt, also continuous, 58 in. wide, at 2s. per yard.

For these Papers mounted on Boards, see page 72.

## Cartoon Papers

No.		Width.	Per Yard. s. d.	Per 25 Yards. £ s. d.
16.	" R.A." Stout White .. ..	30 in.	0 6	0 12 0
17.	" .. ..	60 "	1 0	1 4 0
18.	Dark Brown .. ..	60 "	1 0	1 4 0
24.	Thick White .. ..	60 "	1 3	1 10 0
25.	Extra Thick White, Smooth .. ..	60 "	3 0	—
26.	Pure Rag, White, Water-colour Surface	66 "	2 0	—
32.	Grey Felt .. ..	58 "	2 0	—
33.	Brown Burne-Jones Tint .. ..	54 "	1 3	1 10 0
35.	Cream .. ..	58 "	1 0	1 4 0
36.	Blue Grey .. ..	58 "	1 0	1 4 0
37.	Thin White, mounted on Cotton ..	40 "	4 6	—

*Pattern Books of above Papers on application.*

## Tracing Papers

	in.	in.	Per Sheet. s. d.	Per Quire. s. d.
1. Thin White, free from Grease .. ..	20	30	0 3	4 0
2. Blue Shade, " " " " .. ..	40	30	0 5	8 0
2. Blue Shade, " " " " .. ..	30	20	0 4	5 3
3. Cream, Unglazed, prepared .. ..	40	30	0 6	10 0
3. Cream, Unglazed, prepared .. ..	30	20	0 4	6 6
Vegetal. French Tracing, free from Grease	28	21	0 8	12 0

### Continuous Tracing Paper.

	Width.	Per Yard. s. d.	Per Roll. s. d.
10. Thin White, free from Grease, 20 yd. roll	30 in.	0 5	6 6
10. " " " " 20 " " " "	44 "	0 7	9 0
11. Thick Cream, 21 yd. roll .. ..	40 "	0 8	11 0
14. Parchment, Extra Thick, 21 yd. roll ..	30 "	0 7	9 6

## Detail Paper

	Width.	Per Yard. s. d.	12 Yards. s. d.	50 Yards. s. d.
Best Pure Rag, Tub sized .. ..	30 in.	0 4	3 3	12 0
" " " " " " " " " " .. ..	60 "	0 7	6 0	22 6
Second Quality " " " " " " " " ..	30 "	—	—	9 0

## A.C.M. Tracing Cloth

	Per Yard. s. d.	Per Roll. s. d.
18 in. wide, in rolls of 24 yds. .. ..	2 0	43 6
30 " " " " 24 " " " " " " " " ..	3 0	67 6
40 " " " " 24 " " " " " " " " ..	3 10	85 6

## Transfer Papers

Sheets  $22\frac{1}{2} \times 17\frac{1}{2}$  in.

	Per Quire. s. d.
Black, Blue, one side .. ..	4 0
Red, Yellow, one side .. ..	4 6
Black, two sides .. ..	5 0
Red, Blue on Tissue, free from Grease ..	5 0
Black Lead, White Chalk, free from Grease ..	6 0

## Stencil Papers

	in.	in.	Per Sheet. s. d.	Per Quire. s. d.
Thick .. Size	24	19	0 4	6 6
Extra Thick ..	24	19	0 6	10 6

Stencil Brushes, page 59. Stencil Knives, page 97.

# Solid Drawing Blocks

These Blocks are made of selected paper compressed so as to form an apparently solid substance; the leaves are to be separated by passing a knife round underneath the uppermost sheet of paper.

## WHATMAN OR ARNOLD PAPER, EXTRA THICK. 140 lb. Imperial

Not, Hot Pressed, and Rough.

		in.						20 Surfaces.	12 Surfaces.
								s. d.	Whatman only.
								s. d.	s. d.
Imperial	32mo	Size	5	×	3½	..	..	each	1 6
"	16mo	"	7	×	5	..	..	"	2 6
Royal	8vo	"	9	×	5½	..	..	"	3 9
Imperial	8vo	"	10	×	7	..	..	"	4 6
Royal	4to	"	11½	×	9	..	..	"	6 6
Imperial	4to	"	14	×	10	..	..	"	7 6
Royal	Half	"	18	×	11½	..	..	"	12 6
Imperial	Half	"	20	×	14	..	..	"	18 0

## WHATMAN OR ARNOLD PAPER, THICK. 90 lb. Imperial.

Not, Hot Pressed, and Rough.

		in.						24 Surfaces.	12 Surfaces.
								s. d.	Whatman only.
								s. d.	s. d.
Imperial	32mo	Size	5	×	3½	..	..	each	1 3
"	16mo	"	7	×	5	..	..	"	2 0
Royal	8vo	"	9	×	5½	..	..	"	2 6
Imperial	8vo	"	10	×	7	..	..	"	3 6
Royal	4to	"	11½	×	9	..	..	"	4 6
Imperial	4to	"	14	×	10	..	..	"	6 0
Royal	Half	"	18	×	11½	..	..	"	9 6
Imperial	Half	"	20	×	14	..	..	"	12 6

## WHATMAN OR ARNOLD PAPER. 72 lb. Imperial.

Not, Hot Pressed, and Rough.

		in.						24 Surfaces.	12 Surfaces.
								s. d.	Whatman only.
								s. d.	s. d.
Imperial	16mo	Size	7	×	5	..	..	each	1 9
Royal	8vo	"	9	×	5½	..	..	"	2 3
Imperial	8vo	"	10	×	7	..	..	"	3 0
Royal	4to	"	11½	×	9	..	..	"	4 0
Imperial	4to	"	14	×	10	..	..	"	5 6

# Block Cases

Half Bound Cloth Covers, Leather Back and Corners.  
Pocket for Sketches.

		PAPER FOR SKETCHES.										<i>s.</i>	<i>d.</i>
			in.		in.								
Imperial	16mo	Size	7	×	5	..	..	..	..	..	each	4	6
Royal	8vo	„	9	×	5½	..	..	..	..	..	„	5	6
Imperial	8vo	„	10	×	7	..	..	..	..	..	„	6	6
Royal	4to	„	11½	×	9	..	..	..	..	..	„	7	6
Imperial	4to	„	14	×	10	..	..	..	..	..	„	9	0

The sizes quoted above are the sizes of the block which the Case will enclose.

**SOLID DRAWING BLOCKS**—*continued***A.C.M. PAPER, EXTRA THICK. 140 lb. Imperial.****Not, Hot Pressed, and Rough.**

		Size	in.	in.					each	20 Surfaces.		12 Surfaces.	
										s.	d.	s.	d.
Imperial	16mo		7	×	5	..	..	..	..	1	9	1	4
Royal	8vo		9	×	5½	..	..	..	..	2	9	—	—
Imperial	8vo		10	×	7	..	..	..	..	3	3	2	6
Royal	4to		11½	×	9	..	..	..	..	5	0	—	—
Imperial	4to		14	×	10	..	..	..	..	6	0	4	6
..	Half		20	×	14	..	..	..	..	13	6	10	0

**A.C.M. PAPER, THICK. 90 lb. Imperial.**

		Size	in.	in.					each	24 Surfaces.		12 Surfaces.	
										s.	d.	s.	d.
Imperial	32mo		5	×	3½	..	..	..	..	1	0	0	9
..	16mo		7	×	5	..	..	..	..	1	6	1	0
Royal	8vo		9	×	5½	..	..	..	..	2	3	1	4
Imperial	8vo		10	×	7	..	..	..	..	2	9	1	8
Royal	4to		11½	×	9	..	..	..	..	4	0	2	4
Imperial	4to		14	×	10	..	..	..	..	5	0	3	0
Royal	Half		18	×	11½	..	..	..	..	8	6	—	—
Imperial	Half		20	×	14	..	..	..	..	11	6	—	—

**A.C.M. PAPER. 72 lb. Imperial.**

		Size	in.	in.					each	24 Surfaces.		12 Surfaces.	
										s.	d.	s.	d.
Imperial	16mo		7	×	5	..	..	..	..	1	6	0	10
Royal	8vo		9	×	5½	..	..	..	..	1	9	1	0
Imperial	8vo		10	×	7	..	..	..	..	2	6	1	6
Royal	4to		11½	×	9	..	..	..	..	3	3	1	9
Imperial	4to		14	×	10	..	..	..	..	4	6	2	9

Other Papers also stocked in block form.

**Cartridge Paper Block****20 Surfaces.**

		Size	in.	in.					each				
										s.	d.	s.	d.
Imperial	16mo		7	×	5	..	..	..	..	0	6	0	8
Royal	8vo		9	×	5½	..	..	..	..	0	8	0	8
Imperial	8vo		10	×	7	..	..	..	..	0	9	0	9
Royal	4to		11½	×	9	..	..	..	..	0	11	0	11
Imperial	4to		14	×	10	..	..	..	..	1	2	1	2
..	Half		20	×	14	..	..	..	..	3	0	3	0

**School Water-colour Block****Good Machine-made Paper. 20 Surfaces.**

		Size	in.	in.					each				
										s.	d.	s.	d.
Imperial	16mo		7	×	5	..	..	..	..	0	8	0	8
..	8vo		10	×	7	..	..	..	..	1	0	1	0
..	4to		14	×	10	..	..	..	..	1	6	1	6

**Pen and Pencil Block****Hot Pressed Cartridge Paper. 20 Surfaces.**

		Size	in.	in.					each				
										s.	d.	s.	d.
Imperial	16mo		7	×	5	..	..	..	..	0	8	0	8
..	8vo		10	×	7	..	..	..	..	1	0	1	0
..	4to		14	×	10	..	..	..	..	1	6	1	6



# SKETCH BOOKS

## Solid Block Whatman Sketch Books

In Brown Holland Covers.

24 leaves of 72 lb. or 90 lb. paper or 20 leaves of 140 lb. paper.

			in.	in.		72 lb.	90 lb.	140 lb.
		Size			each	s. d.	s. d.	s. d.
Imperial	32mo		5	$\times 3\frac{1}{2}$	..	2 0	2 4	..
"	16mo	"	7	$\times 5$	..	3 0	3 3	4 0
Royal	8vo	"	9	$\times 5\frac{1}{2}$	..	4 0	4 6	5 3
Imperial	8vo	"	10	$\times 7$	..	5 0	6 0	7 6
Royal	4to	"	11 $\frac{1}{2}$	$\times 9$	..	7 0	7 6	9 6
Imperial	4to	"	14	$\times 10$	..	9 0	11 6	13 0

The above books are bound in the ordinary way, but have the outer edges fastened together as in solid blocks.

## Holland Covered Sketch Books

Containing 38 leaves of good Cartridge Paper.

			in.	in.				s. d.
		Size			each			s. d.
Imperial	32mo		5	$\times 3\frac{1}{2}$	..	..	..	1 0
"	16mo	"	7	$\times 5$	..	..	..	1 6
Royal	8vo	"	9	$\times 5\frac{1}{2}$	..	..	..	2 0
Imperial	8vo	"	10	$\times 7$	..	..	..	2 6
Royal	4to	"	11 $\frac{1}{2}$	$\times 9$	..	..	..	3 6
Imperial	4to	"	14	$\times 10$	..	..	..	4 0

## Whatman Holland Covered Sketch Books

This series contains 30 leaves of 72 lb., 22 leaves of 90 lb., and 18 leaves of 140 lb. paper.

			in.	in.		72 lb.	90 lb.	140 lb.
		Size			each	s. d.	s. d.	s. d.
Imperial	32mo		5	$\times 3\frac{1}{2}$	..	1 9	2 0	2 3
"	16mo	"	7	$\times 5$	..	2 6	3 0	3 6
Royal	8vo	"	9	$\times 5\frac{1}{2}$	..	3 0	—	—
Imperial	8vo	"	10	$\times 7$	..	4 6	5 6	6 9
Royal	4to	"	11 $\frac{1}{2}$	$\times 9$	..	5 9	—	—
Imperial	4to	"	14	$\times 10$	..	8 3	10 0	11 6

## ACM Sketch Books

Grey Linen Covers.

Contain 30 leaves 72 lb. paper.

			in.	in.				s. d.
		Size			each			s. d.
Imperial	32mo		5	$\times 3\frac{1}{2}$	..	..	..	1 6
"	16mo	"	7	$\times 5$	..	..	..	2 4
Royal	8vo	"	9	$\times 5\frac{1}{2}$	..	..	..	2 9
Imperial	8vo	"	10	$\times 7$	..	..	..	4 4
Royal	4to	"	11 $\frac{1}{2}$	$\times 9$	..	..	..	5 3
Imperial	4to	"	14	$\times 10$	..	..	..	7 6

Odd sizes or books made from other papers to order.

### SKETCH BOOKS—continued

## The "Bushey" Sketch Book

A black-covered book, No. 1 containing 84 leaves, all others 64 leaves, of smooth paper suitable either for pen or pencil, and particularly useful for students needing to make manuscript notes.

Unperforated Leaves.				Perforated Leaves.			
		in.	in.			in.	in.
No.	Size			No.	Size		
No. 1.		9	7	No. 4.		9	7
" 2.		7	$4\frac{1}{2}$	" 5.		7	$4\frac{1}{2}$
" 3.		7	$4\frac{1}{2}$	" 6.		7	$4\frac{1}{2}$
" 8.		14	9	" 7.		14	9
			Upright				Upright
			Oblong..				Oblong..

No. 9, size  $20 \times 13\frac{3}{4}$  in., Upright, perforated, each 5s.

## The "Art School" Sketch Book

Brown Cardboard Cover, containing 30 leaves of superior Cartridge Paper.

		in.	in.			in.	in.
No.	Size			No.	Size		
No. 1.		5	$3\frac{1}{2}$	No. 4.		10	7
" 2.		7	5	" 5.		$11\frac{1}{2}$	9
" 3.		9	$5\frac{1}{2}$	" 6.		14	10
			each				each

## The "College" Drawing Book

Stiff Green Paper-covered book with 20 leaves of good Cartridge Paper.

		in.	in.			in.	in.
No.	Size			No.	Size		
No. 0.		7	5	No. 2.		12	9
" 1.		10	7	" 3.		$14\frac{1}{2}$	$10\frac{1}{2}$
			each				each

## The "Press" Sketch Book

Made of Bank Post Paper, 96 leaves perforated, rounded corners.

		in.	in.			in.	in.
No.	Size			No.	Size		
No. 1.		$3\frac{1}{2}$	3	No. 3.		$7\frac{1}{4}$	$4\frac{1}{2}$
" 2.		5	$3\frac{1}{4}$	" 4.		8	5
			each				each

No. 5, size  $10 \times 8$  in., each 2s.

## The "Pen and Pencil" Sketch Book

Brown Art Linen Cover, containing 24 leaves of Hot Pressed Cartridge.

		in.	in.			in.	in.
No.	Size						
No. 1.		7	5				
" 2.		10	7				
" 3.		14	10				
			each				

SKETCH BOOKS—*continued*

## Special Sketch Books

Attention is drawn to the following series of high-class books, all being strongly and thoroughly well bound, to open upright, the special hand-made papers used being of the finest qualities procurable. All leaves are perforated, enabling a drawing to be removed without injury to the bound book. Many have been suggested by and made for the use of the eminent artists whose names they bear.

	Description of Paper.		Description of Binding.	Size 7 $\frac{1}{4}$ × 5 $\frac{1}{2}$ in.		Size 11 × 7 $\frac{3}{4}$ in.		Size 15 $\frac{1}{2}$ × 11 in.	
				s.	d.	s.	d.	s.	d.
<b>Creswick</b> ..	Cream ..	..	Holland ..	—		<b>7</b>	<b>6</b>	<b>12</b>	<b>0</b>
<b>Whatman</b> ..	140 lb. White Not Surface ..	..	Green Linen	<b>6</b>	<b>0</b>	<b>9</b>	<b>6</b>	<b>15</b>	<b>0</b>
<b>Swan</b> ..	Blue ..	..	Holland ..	<b>4</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>10</b>	<b>0</b>
<b>Kensington</b> ..	Assorted Tints ..	..	Green Linen	<b>4</b>	<b>9</b>	<b>7</b>	<b>6</b>	<b>12</b>	<b>0</b>
<b>Abbey</b> ..	Warm Grey ..	..	Grey Linen	<b>4</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>10</b>	<b>0</b>
<b>Turner</b> ..	Blue Grey ..	..	Holland ..	<b>4</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>10</b>	<b>0</b>
<b>Vellum</b> ..	Smooth Cream ..	..	.. ..	—		<b>7</b>	<b>6</b>	<b>12</b>	<b>0</b>
				6 $\frac{1}{4}$ × 5 in.		10 × 6 $\frac{1}{2}$ in.		12 $\frac{1}{2}$ × 10 in.	
<b>Jacomb Hood</b>	Smooth White ..	..	.. ..	<b>4</b>	<b>6</b>	<b>6</b>	<b>6</b>	<b>10</b>	<b>0</b>
<b>Ingres</b> ..	White or Tinted	..	.. ..	—		<b>3</b>	<b>9</b>	<b>5</b>	<b>6</b>

## The “Studio” Sketch Book

A green cloth-covered book containing 48 perforated leaves of smooth, thin, hand-made paper, used extensively by artists for fine pen and ink work.

in.	in.		s.	d.	in.	in.		s.	d.
Size 3	× 2 $\frac{1}{4}$	.. .. each	<b>1</b>	<b>3</b>	Size 6	× 4 $\frac{3}{4}$	.. .. each	<b>3</b>	<b>0</b>
..	4 $\frac{1}{2}$ × 3	.. .. “	<b>2</b>	<b>0</b>	..	9 $\frac{1}{4}$ × 5 $\frac{3}{4}$	.. .. “	<b>4</b>	<b>6</b>
Size 10 × 8 $\frac{1}{2}$ in., each <b>6s. 6d.</b>									

## The “Cambric” Sketch Book

A terra-cotta linen-covered book containing 60 leaves of thin or 48 leaves of thick Cambric Paper.

	in.	in.		s.	d.
Size	5	× 4	.. .. each	<b>1</b>	<b>6</b>
..	8	× 5	.. .. “	<b>2</b>	<b>6</b>
..	10	× 8	.. .. “	<b>3</b>	<b>6</b>

## The “Acre” Sketch Book

Stiff Brown Cover, containing Crayon Paper of assorted tints.

	in.	in.		s.	d.
Size	7	× 5	.. .. each	<b>0</b>	<b>10</b>
..	10	× 7	.. .. “	<b>1</b>	<b>3</b>
..	14	× 10	.. .. “	<b>2</b>	<b>0</b>



# ROBERSON'S Fashion Plate Boards

These boards possess an ideal surface for Fashion Plate work, making graduated washes easy of attainment. They are particularly suited for use with the Air Brush. For Black and White work generally they are highly recommended, and are in great favour with all who draw for the Press. These are the Original Fashion Plate Boards and must not be confused with boards of similar names which have been more lately introduced.

They may be obtained in two surfaces, "A" Ordinary; "B" Extra Smooth.

## Imperial Sizes.

	in.	in.	Per doz.	Each.		in.	in.	Per doz.	Each.
	s.	d.	s.	d.		s.	d.	s.	d.
No. 1.	30	× 21½	20	0	No. 3.	15	× 10¾	5	0
„ 2.	21½	× 15	10	0	„ 6.	10¾	× 7½	2	6
								0	3

## Royal Sizes.

	in.	in.	Per doz.	Each.		in.	in.	Per doz.	Each.
	s.	d.	s.	d.		s.	d.	s.	d.
No. 7.	24	× 18	16	0	No. 8.	18	× 12	8	0
								0	9
No. 9. 12 × 9 in., per doz. 4s.; each 4½d.									

# Roberson's Best Quality Bristol Boards

	Size.			2 Sheet.	3 Sheet.	4 Sheet.	6 Sheet.
	in.	in.		s. d.	s. d.	s. d.	s. d.
Foolscap	15 <sup>1</sup> / <sub>2</sub>	× 12 <sup>1</sup> / <sub>2</sub>	per doz.	4 0	6 0	7 0	9 0
Demy	18 <sup>1</sup> / <sub>2</sub>	× 14 <sup>1</sup> / <sub>2</sub>	„	6 0	7 0	9 0	12 0
Medium	20 <sup>3</sup> / <sub>4</sub>	× 16 <sup>3</sup> / <sub>4</sub>	„	7 6	10 0	12 0	16 0
Royal	22 <sup>3</sup> / <sub>4</sub>	× 18 <sup>3</sup> / <sub>4</sub>	„	9 0	12 0	14 0	18 0
Imperial	28 <sup>3</sup> / <sub>4</sub>	× 21 <sup>3</sup> / <sub>4</sub>	„	12 0	15 0	18 0	24 0

## "Acre" Hand-made Cards

A series of deckle-edged cards for painting in water colour, which may be obtained either single or folded, upright or landscape, and are used largely for Greeting Cards and Menus.

in.			Per doz.	Per gross.	Per doz.			Per gross.
No. 1.	Size		s. d.	s. d.	Single	s. d.	s. d.	
	$6\frac{1}{2} \times 4\frac{1}{2}$	Folded	1 4	15 3		0 8	7 9	
2.	$5 \times 4$	..	1 0	11 6	..	0 6	5 9	
3.	$4 \times 3$	..	0 10	9 6	..	0 5	4 9	

A box containing 12 assorted cards, each 1s. 3d.

# Gold-edged Water-colour Cards

Gold bevelled cards covered with hand-made water-colour paper, "Not" surface.

	in.	in.				Per doz.	Per 50.
	s.	s.				s.	s.
	d.	d.				d.	d.
No. 1.	Size 4½	× 3½	..	..	..	1	6
„ 2.	„ 5	× 3½	..	..	..	1	9
„ 3.	„ 5½	× 4½	..	..	..	2	3
„ 4.	„ 6	× 4½	..	..	..	2	9
„ 5.	„ 8	× 6	..	..	..	4	0

Box containing 8 assorted Gold Edged Cards, 2s. each.



## Superfine Mounting Boards. White and 26 Tints

	in.	in.		4 Sheet. s. d.	6 Sheet. s. d.	8 Sheet. s. d.
Royal..	24	19	.. per doz.	7 0	10 0	14 0
Imperial	31	21	.. "	9 0	14 0	18 0
Atlas ..	33	26	.. "	—	21 0	30 0
Double Elephant	39	26	.. "	—	24 0	36 0
Double Imperial	43	31	.. "	—	33 0	—

Other sizes and substances may be supplied to order. Tinted Mounting Boards, Imperial, 6 sheet only kept in stock.

*Pattern Card of Tints on application. Tints may vary slightly owing to difficulty of matching in manufacture.*

### FINE QUALITY

Royal	4 sheet	..	..	..	..	..	per doz.	s. d. 7 6
Imperial	6 "	..	..	..	..	..	"	11 0

### SCHOOL QUALITY

6 sheet. Mounted one side only.

Royal	White and Black	..	..	..	..	..	per doz.	s. d. 6 0
Imperial	White	..	..	..	..	..	"	8 0
"	Tinted, 6 Tints	..	..	..	..	..	"	9 0

## Phocal Boards

Thin tinted boards, suitable for ticket writing, poster work, or for mounting photos, calendars, etc. Black, White, and 9 tints.

Size  $25\frac{1}{2} \times 20\frac{1}{2}$  in... .. each 4d.; per doz. 3s. 9d.

## Ivory Boards

Thin ivory-tinted boards with a highly glazed surface.

Size  $25 \times 20$  in. .. .. each 5d.; per doz. 4s. 6d.

## Matt Boards, for Black and White

Thin boards either White or Cream, with a Matt surface.

Size  $25 \times 20$  in. .. .. each 5d.; per doz. 4s. 6d.

## White Drawing Cards in Packets

12 White Cards,  $12 \times 9\frac{1}{2}$  in., in packet.. .. each 1s.

## Cut Out Mounts of all Descriptions

Plain White, Whatman Surface, Tinted, Bronze, Gold, French Mounts, etc. cut to order.

## Best Portfolios

**Cloth Sides, Real Morocco Back, and Outside Flap, Leather and Mill-board Inside Flaps.**

	in.	in.							Without Lock.
									£ s. d.
Quarto Imperial	16	× 11	..	..	..	..	..	each	0 18 0
Half Imperial	22	× 16	..	..	..	..	..	„	1 12 0
Royal	25	× 20	..	..	..	..	..	„	1 17 6
Imperial	31	× 22	..	..	..	..	..	„	2 15 0

Fitted with Patent Lever Lock, 5s. 6d. extra.

**Self-supporting Portfolios and Box Portfolios** in various leathers and woods can be made to customers' requirements.

## Superior Portfolios

Cloth sides and leather backs and corners.

	in.	in.							Stiff Flaps.
									£ s. d.
Imperial 4to	16	× 11	..	..	..	..	..	each	0 7 6
Half Royal	19	× 13	..	..	..	..	..	„	0 10 6
Half Imperial	22	× 16	..	..	..	..	..	„	0 13 6
Royal	25	× 20	..	..	..	..	..	„	0 17 0
Imperial	31	× 22	..	..	..	..	..	„	1 4 6
Atlas	34	× 26	..	..	..	..	..	„	1 7 6
Double Elephant	40	× 28	..	..	..	..	..	„	2 6 0

## School of Art Portfolios

**Cloth Back and Corners, Grey or Marble Paper Sides, with or without Stiff Flaps.**

	in.	in.						Plain.	With Flaps.
								s. d.	s. d.
Imperial 4to	16	× 11	..	..	..	..	each	2 0	3 3
Half Royal	19	× 13	..	..	..	..	„	2 6	4 0
Half Imperial	22	× 16	..	..	..	..	„	3 3	4 9
Royal	25	× 20	..	..	..	..	„	5 0	6 9
Imperial	31	× 22	..	..	..	..	„	7 0	9 0

Unless Grey is specially ordered, Marble Paper-sided Folios with Flaps will be sent.

## Holdfast Sketching Boards

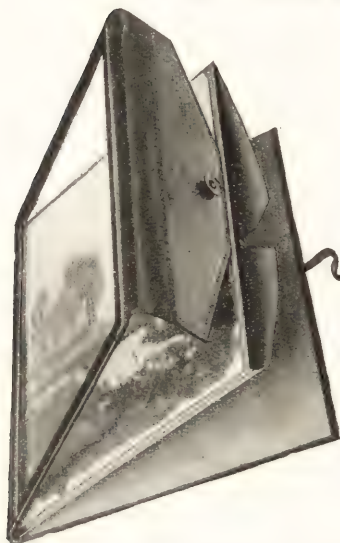
An aluminium plate over which paper is stretched and held with clips. The extreme lightness and simplicity of construction have deservedly made these Boards very popular with artists.

Size	in.	in.							s. d.
Size 10 × 7	Complete with 6 Clips	..	..	..	..	..	each	2 3	
„ 14 × 10	„ „ 8 „	..	..	..	..	..	„	3 6	
„ 20 × 14	„ „ 8 „	..	..	..	..	..	„	7 0	

Extra Clips, each 2d.

## Sketching Portfolios

With Japanned Tin Frame, to hold down paper in use.



Half-bound with Leather Outside Flap, and Linen Inside Flaps or Pocket, to hold Loose Sketches or Reserve of Paper.

	Outside Frame.		Flaps.		Pocket.	
	in.	in.	s.	d.	s.	d.
Imperial 8vo	11 $\frac{1}{4}$	$\times$ 7 $\frac{3}{4}$	10	0	11	0
Royal 4to	12	$\times$ 9 $\frac{1}{2}$	11	6	12	6
Imperial 4to	15 $\frac{1}{2}$	$\times$ 11 $\frac{1}{4}$	13	0	14	0
Half Imperial	22 $\frac{1}{2}$	$\times$ 15 $\frac{1}{2}$	18	6	20	0

With the object of keeping the paper wet during the Sketch, two sizes with Inside Flaps are made with a surface of Sheet Aluminium.

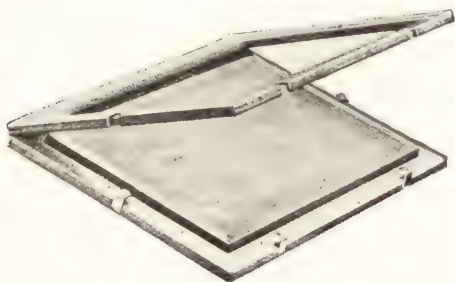
				s.	d.
Imperial 8vo	..	..	..	12	6
„ 4to	..	..	..	16	6

## Improved Polished Mahogany Sketching Boards

With Polished Sycamore Hinged Frame and Pins. Very Light.

By means of this Drawing Board, which is extremely light and simple in construction, a sheet of paper is easily and effectually stretched, no adhesive material being required.

	in.	in.					s.	d.
Imperial 8vo	11 $\frac{3}{4}$	$\times$ 8	outside measure	..	..	.. each	19	0
„ 4to	15 $\frac{3}{4}$	$\times$ 11 $\frac{1}{2}$	„ „	..	..	.. „	28	6



### Polished Mahogany, raised Centre Panel.

Washes may thus be carried right over, without obstruction from the rim.

			s.	d.
Imperial 8vo.	11 $\frac{1}{4}$	$\times$ 8 in. outside measure	each	19 0
Imperial 4to.	15 $\frac{1}{2}$	$\times$ 11 $\frac{1}{4}$ in. outside measure	each	28 6
Half Imperial.	22	$\times$ 15 $\frac{1}{2}$ in. outside measure	each	42 0

# DRAWING BOARDS, T SQUARES, Etc.

## Architects' and Engineers' Drawing Boards

**Tongue Jointed, One Edge inlaid with Ebony.**

Made of finest dry Pine, Mahogany Battens at back, and Brass Slots which allow for expansion or contraction of the wood.

	in.	in.						s.	d.
Imperial	32	× 23	..	..	..	..	each	27	6
Double Elephant	41	× 28	..	..	..	..	„	40	0
Antiquarian	54	× 32	..	..	..	..	„	55	0

## Best Quality Deal Drawing Boards

**Clamped.**

	in.	in.						s.	d.
Imperial 4to	16	× 11½	..	..	..	..	each	3	9
Half Royal	19	× 13½	..	..	..	..	„	5	0
Half Imperial	23	× 16	..	..	..	..	„	7	0
Royal	24	× 19	..	..	..	..	„	10	0
Imperial	31	× 23	..	..	..	..	„	14	6
Double Elephant	41	× 28	..	..	..	..	„	27	6

## CLAMPED AND TRIPLE DRAWING BOARDS

	in.	in.					Clamped. s. d.	Triple. s. d.
Imperial 4to	16	× 11½	..	..	..	each	2 9	3 3
Half Royal	19	× 13½	..	..	..	„	3 6	4 6
Half Imperial	23	× 16	..	..	..	„	4 9	5 3
Royal	24	× 19	..	..	..	„	5 6	7 0
Imperial	28	× 19	..	..	..	„	7 6	9 3
„ (full size)	31	× 23	..	..	..	„	9 6	11 3

## Pantographs

By means of which Drawings may be reduced, enlarged, or copied.

						s.	d.
Pearwood, 16½ in. long, with Pencil and instructions, in box	..	..	..	..	each	2	0
Pearwood, 18½ in. long, with Brass fittings, Ivory point and Pencil, and instructions, in cardboard box	..	..	..	..	„	4	0
Polished Boxwood, 20 in. long, with fully divided scale. Brass sliding fittings, etc. etc.	..	..	..	..	„	14	0





# Set Squares

Best Quality.

45 Degrees.

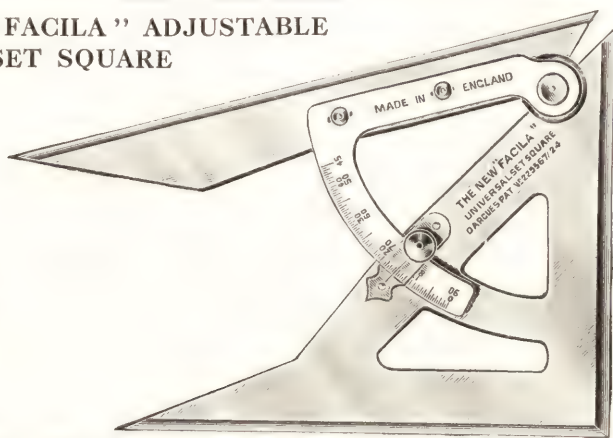
			Pear-Tree. s. d.	Transparent Celluloid. s. d.
4 in. . . . .	each	—	0 8	
5 „ . . . . .	„	—	0 10	
6 „ . . . . .	„	0 4	1 0	
7 „ . . . . .	„	—	1 4	
8 „ . . . . .	„	0 6	1 9	
9 „ . . . . .	„	—	2 3	
10 „ . . . . .	„	0 8	2 6	
11 „ . . . . .	„	—	3 3	
12 „ . . . . .	„	—	3 9	

60 Degrees.

			Pear-Tree. s. d.	Transparent Celluloid. s. d.
4 in. . . . .	each	—	0 6	
5 „ . . . . .	„	—	0 8	
6 „ . . . . .	„	0 4	0 10	
7 „ . . . . .	„	—	1 0	
8 „ . . . . .	„	0 5	1 3	
9 „ . . . . .	„	—	1 6	
10 „ . . . . .	„	0 6	1 10	
11 „ . . . . .	„	—	2 3	
12 „ . . . . .	„	—	2 6	

School Quality Pear-Tree Set Squares—Prices on application.

## THE “NEW FACILA” ADJUSTABLE SET SQUARE



Arm 7 in.,  
7s.

Arm 10 in.,  
11s. 6d.

Extra Thick  
Bevelled  
Edges.

## Architectural Curves



Pear Wood. 12 designs. From 6 in. to 14 in. Each 10d.  
Celluloid. Prices on application.

## Ebony Bar Parallel Rules

Best Quality, Brass Connectors.

			s. d.				s. d.
6 in. . . . .	each	1 3		12 in. . . . .	each	3 6	
9 „ . . . . .	„	2 3		18 „ . . . . .	„	5 6	

## EBONY ROLLING PARALLEL RULES

Brass Bridge, Plain Edges . . 12 in. long, 16s.; 18 in. long, 22s. 6d.

# DRAWING PINS



Bevel Edge.



Dome Top.



Flat Top.



## BEST BRASS DRAWING PINS

With Turned and Screwed Points of Sheffield Steel.

No.					Diameter. in.	Per gross.		Per doz.	
						s.	d.	s.	d.
No. 11.	Bevel Edge	..	..	..	9 16	8	6	0	10
„ 12.	„	..	..	..	1 8	10	0	1	0
„ 13.	„	..	..	..	11 16	11	6	1	3
„ 14.	Dome Top	..	..	..	9 16	12	0	1	3

## GOOD QUALITY DRAWING PINS

No.					Diameter. in.	Per gross.		Per doz.	
						s.	d.	s.	d.
No. 1.	Brassed, Dome Top	..	..	..	8 16	1	2	—	—
„ 2.	„ „	..	..	..	9 16	1	4	—	—
„ 3.	Brass, Flat Top, Riveted Point	..	..	..	1 8	4	0	0	5
„ 8.	„ Bevel Edge, Riveted Point	..	..	..	7 16	3	9	0	5
„ 18.	„ „ „ Extra Long Point	..	..	..	8 16	5	6	0	7

## “BEST OF ALL” PINS

A pin with handle attached to head, making withdrawal from a board an easy matter.

No.					Diameter. in.	Per gross.		Per doz.	
						s.	d.	s.	d.
No. 1.	Brass, Bevel Edge	..	..	..	11 16	12	0	1	3
„ 2.	„ „	..	..	..	8 16	11	0	1	2
„ 3.	„ „	..	..	..	7 16	10	0	1	0

## STEEL DRAWING PINS



No.							per gross	s. d.	
No. 1	..	..	..	..	..	..	per gross	0	8
„ 2	..	..	..	..	..	..	„	0	10
„ 3	..	..	..	..	..	..	„	1	1

<b>Hook Pin.</b>	A steel pin with hook for hanging calendars, etc.	per gross	s. d.
<b>Glass Pin.</b>	Box containing 12 pins with glass handles	per box	0 9
<b>Box of Drawing Pins.</b>	Containing 36 No. 1 Brass Pins	„	0 6



## Canvas Pins

For packing wet canvases face to face, using a pin at each corner.

9d. per doz. 8s. per gross.

# MATHEMATICAL INSTRUMENTS

## Protractors

		Boxwood.
		s. d.
No. 1.	6 in. Pupils' Metric Protractors, Scale of Chords, Line of Centimetres, and Inches divided $\frac{1}{8}$ , $\frac{1}{10}$ , and $\frac{1}{12}$ .. ..	0 9
„ 2.	6 „ Students', 4 scale, Chords and Centimetres, Diagonal Scale .. ..	0 10
„ 3.	6 „ Best Engine divided, 4 scale, Chords, Diagonal Scale, etc. ..	1 2
„ 4.	6 „ Students', 8 scale do. do. .. ..	1 4
„ 5.	6 „ Best Engine divided, 8 scale do. do. .. ..	2 0

## Half-circle Protractors

		Brass.	Transparent.
		s. d.	Engraved.
		s. d.	s. d.
4 in. Semicircular, two rows of figures .. ..		0 5	0 4
4 „ „ „ „ Best quality .. ..		0 10	—
5 „ „ „ „ „ .. ..		—	0 9

## Boxwood Mathematical Scales

		s. d.
No. 1.	12 in. " School," divided Inches, $\frac{1}{8}$ , $\frac{1}{10}$ , $\frac{1}{12}$ , $\frac{1}{16}$ , and Chords ..	1 0
„ 2.	12 „ " Students'," divided Inches, etc., and Scales $\frac{1}{4}$ , $\frac{1}{2}$ , 1, 1 $\frac{1}{2}$ , 2 in. to foot, and Protractor .. ..	1 3
„ 3.	12 „ Metric Scale, divided mm., $\frac{1}{10}$ in. .. ..	1 6
„ 4.	6 „ " Armstrong " Scale, Oval Section .. ..	1 2
„ 5.	12 „ „ „ „ „ .. ..	1 6
„ 6.	12 „ " Draughtsman " Scale, Flat Section .. ..	2 0
„ 7.	12 „ " Universal " or " Builders " Scale, Half Oval Section ..	2 0
„ 8.	12 „ " Architect " Scale, 17 Scales .. ..	2s. and 2 3
„ 9.	12 „ " Chain " or " Ordnance " Scales .. ..	2 6
„ 10.	12 „ Offsets for above .. ..	0 10

<b>Draughtsman's Scales</b> , set of 8 in cardboard case .. ..	1 6
<b>Celluloid Rule</b> , 12 in. Transparent, Bevelled Edges, divided Inches and $\frac{1}{8}$ ths .. ..	1 6

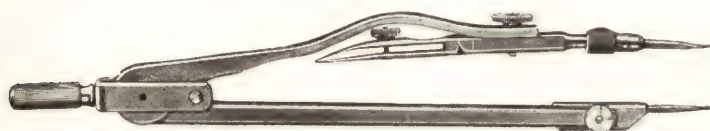
## School Rules

		s. d.
12 in. Flat, divided Inches, $\frac{1}{16}$ , $\frac{1}{12}$ , $\frac{1}{8}$ , $\frac{1}{4}$ , and Protractor .. ..		0 2
12 „ Polished, divided mm., Inches, $\frac{1}{16}$ , $\frac{1}{12}$ , $\frac{1}{10}$ , $\frac{1}{8}$ , and Protractor ..		0 6



## Pen or Pencil Compasses

4 in. Brass Compass, to take any size pencil .. .. .	s. d.
0 6	
3 $\frac{3}{4}$ „ „ „ solid Brass Screw Head .. .. .	0 9
3 $\frac{3}{4}$ „ Pocket Compass, with Reversible Point, takes any pencil ..	0 10
4 $\frac{1}{2}$ „ Brass Bow Compass, Bow unscrews to fit over point, takes any pencil .. .. .	1 0
5 $\frac{1}{2}$ „ Heavy Brass Compass, takes an ordinary pencil .. .. .	1 6
“Titan.” Brass Bow Compass, complete with Pencil, in Card Box ..	1 6



The “Ideal.” 5 in. Electrum Compass, with reversible Pen and Pencil Points, Needle Point, and Box of Leads, in Cardboard Case ..	s. d.
3 6	
Bow Compass, Electrum 4 in. Needle Points, hinged Pen, Knee Joint ..	8 6
“ „ „ 4 „ „ „ Pencil, Knee Joint ..	7 6

## Spring Bows

Spring Bow Divider, 3 $\frac{1}{4}$ in., Steel Nut and Bolt, Needle Points..	s. d.
3 6	
“ „ Pen, 3 $\frac{1}{4}$ in., Steel Nut and Bolt, Needle Points ..	3 6
“ „ Pencil, 3 $\frac{1}{4}$ in., Steel Nut and Bolt, Needle Points ..	3 6
Set of three in Case .. .. .	16 0
School Set of three, Needle Pointed, complete in Case .. .. .	7 6

## Half Sets

4 $\frac{3}{4}$ in. Electrum Half Set, Knee Jointed Pen, Pencil, and Divider Points, lengthening Bar and Key, in Leather Case .. .. .	s. d.
11 6	
6 in. London made Electrum Half Set, in Snap Pocket Case, Needle Points, Sector Joints, Pen, Pencil, Divider, and Lengthening Bar..	25 0



## School Geometry Sets

	<i>s.</i>	<i>d.</i>
<b>The Windsor.</b> Japanned Tin Case, containing Brass Compass, Brass Divider, Metal Set Squares 45° and 60°, Metal Semicircular Protractor, 6 in. Wood Rule, and Pencil .. .. .	<b>2</b>	<b>0</b>
Imitation Leather Case, containing Bow Top Tubular Brass Pencil, Compass and Divider, Nickelled Set Squares 45° and 60°, Brass Semicircular Protractor, 6 in. Rule, India Rubber, and Drawing Pins	<b>3</b>	<b>0</b>

## Mathematical Instruments in Cases

	<i>£</i>	<i>s.</i>	<i>d.</i>
No. 1E. Pocket Case, containing 5½ in. Electrum Half Set, with Pen and Pencil Points, Handle for Pen, Refill Leads, and Key .. .. .	<b>0</b>	<b>4</b>	<b>6</b>
„ 2E. Pocket Case, containing Instruments as above, with the addition of 5 in. Electrum Divider .. .. .	<b>0</b>	<b>6</b>	<b>6</b>
„ 3E. Pocket Case, containing Instruments as in No. 1E, with the addition of Lengthening Bar, Spring Bow Pen, 5 in. Ruling Pen, and 3 in. Metal Protractor .. .. .	<b>0</b>	<b>8</b>	<b>6</b>
„ 4E. Pocket Case, containing Instruments as in No. 3E, with the addition of 5 in. Electrum Divider and Spring Bow Pencil .. .. .	<b>0</b>	<b>12</b>	<b>6</b>
„ 9. Polished Oak Box with Key, containing 6 in. Electrum Compass with hinged Nib Pen and Pencil Points and Lengthening Bar, Bow Pencil Compass, Spring Bow Pen, and Drawing Pen .. .. .	<b>2</b>	<b>5</b>	<b>0</b>
„ 40. Polished Oak Box with Key, containing the Instruments in set above, and in addition Bow Pen Compass, 3 Spring Bow Compasses, Hair Spring Divider, and 2 Drawing Pens .. .. .	<b>4</b>	<b>4</b>	<b>0</b>

In addition to the sets of instruments mentioned, Messrs. Roberson have always a selection of Cases ranging in prices from **30s.** upwards.

# C. ROBERSON & CO.'S DRAWING PENCILS

## Explanation of Degree Markings.

6H, 4H, HHH	Extra hard, for Architects and Engineers.
HH	Hard, for fine Outlines.
H	Moderately hard, for light Sketching.
F	Firm, for fine Drawing.
FF	Very firm, for Light Shading.
HB	Moderately hard and black.
B	Black, for Shading.
BB	Softer, extra depth of colour.
BBB	Very black, do.
4B, 5B	„ „ but softer.
6B	„ „ „ with extra thick lead.

## Twopenny Drawing Pencils

Hexagon or Round, Red Polished Cedar, Stamped in Gold. These Drawing Pencils are strongly recommended for general use; they work evenly and may be relied upon to correctly answer their degree and cut to fine points without breaking.

In seven degrees, from HH to BBBB.

		s. d.		s. d.
<b>Royal Sovereign Pencils</b> , degrees 6H to 6B	each	0 4	per doz.	3 9
<b>Venus Pencils</b> , degrees 7H to 6B	.. ..	0 4	„	3 9
<b>Koh-i-Noor Pencils</b> , degrees 6H to 6B	.. ..	0 4	„	3 9

## The “Leighton” Pencils

Made of Pure Cumberland Lead, in Plain Cedar, highly finished.

Do. do. Shortened for Pocket, with Protector.

Price 4d. each.

## Carbon Drawing Pencils

This spécialité is a smooth working material, having the gradation of Black Lead, but free from *reflection on paper*. Made in six degrees.

						s. d.
HH, H, HB, B, BB, and BBB	..	..	..	..	each	0 4
BBB, Extra Thick Carbon	..	..	..	..	„	0 8

## DRAWING PENCILS—continued

Roberson's Sketching Pencil,  
"The Piccadilly"

With Extra Thick Lead, length 4 in. .. ..	each	s. d. 1 6
Box of 6 Refills for do., Black, Red, Blue, or Green .. ..	„	1 6

## Solid Ink Pencils

Indelible Black. Will not smear if wetted. Useful to Artists, Correspondents, etc.  
Price 3d. each.

## HARDTMUTH'S BLACK CHALK EVERPOINTED PENCILS

Black Polished, Silver Stamped, Nickel Point .. ..	each	s. d. 1 0
Box of 6 Refills for above, in 5 degrees .. ..	per box	0 9

## CONTÉ COLOURED PENCILS. EXTRA FINE

Round Pencils in Coloured Polished Cedar. 60 different tints .. ..	each	s. d. 0 4
Cloth Case, containing 12 Pencils .. ..	..	4 0
„ „ „ 24 „ .. ..	..	11 4
„ „ „ 48 „ .. ..	..	20 0
„ „ „ 60 „ .. ..	..	24 0

## ROBERSON'S COLOURED PENCILS

A good Indelible Coloured Pencil for School Use.

Card Case, containing 12 pencils .. ..	..	s. d. 2 0
„ „ „ 6 „ .. ..	..	1 0
„ „ „ 12 half-length pencils .. ..	..	1 0

## WOLFF'S "J" PENCILS

A Thick Short Pencil for the Pocket.

Three in a case, with Point Protector .. ..	..	s. d. 1 6
---	----	--------------

## Glass Paper Block

For Sharpening Lead or Chalk Pencils.

By its use the point may be retained, without constantly soiling the fingers as when a knife is employed.

Size $4\frac{1}{2} \times 2\frac{1}{2}$ in. .. ..	each	s. d. 0 6
„ $2 \times 1$ „ .. ..	„	0 3

# CHALKS, CRAYONS, Etc.

## For Drawing.

		s.	d.
Natural Italian Chalk (Grey-Black) .. .. .	per oz.	1	0
Natural Red Chalk (Sanguine) .. .. .	.. .. .	1	0
White Chalk for Schools .. .. .	per gross box	1	6
Coloured do. Eight Colours .. .. .	.. .. .	3	6
French Chalk in Cedar .. .. .	.. .. . each	0	3

## Cartoon Chalks

Large Round Chalks, 4 in. long by 1 in. in diameter, in various bright colours,  
Very largely used by Lightning Cartoonists and others.  
Black and White, each 3d.; Colours, each 4d.

## Conté Crayons

	Per gross.	Per doz.
	s. d.	s. d.
Black Conté Crayons, Square, Nos. 1, 2, and 3 ..	11 0	0 11½
.. .. . Assorted in box ..	11 0	0 11½
.. .. . Round, Nos. 1, 2, and 3 ..	17 6	1 6
.. .. . Glazed, Full or Half-tone ..	23 0	2 0
White Conté Crayons, Square, Nos. 1, 2, and 3 ..	11 0	0 11½
.. .. . Round, .. .. .	11 0	0 11½
Red Conté Crayons, Square, one Degree ..	11 0	0 11½
.. .. . Round, .. .. .	17 6	1 6
Bistre Conté Crayons, Square, one Degree ..	14 6	1 3
.. .. . Round, .. .. .	17 6	1 6

## Conté Crayons in Cedar

	Per doz.	Each.
	s. d.	s. d.
Black Conté Crayons, in Polished Cedar, Nos. 0, 1, 2, and 3	3 9	0 4
.. .. . Extra "Velours," 7 in. long ..	4 9	0 5
White Conté Crayons, in Plain Cedar, one Degree ..	2 9	0 3
Red Conté Crayons, .. .. .	2 9	0 3
White Conté Crayons, in Polished Cedar, one Degree ..	3 9	0 4
Sepia Conté Crayons, .. .. .	3 9	0 4

## Sauce Velours, or Stumping Chalk

	Per doz.	Each.
	s. d.	s. d.
Roberson's Sauce Velours, Black, in Glass Tube, Powdered		
or Solid .. .. .	5 3½	0 6
Conté Sauce Velours, Powder only .. .. .	5 3½	0 6
.. Red Chalk and Black Lead, Powder only ..	5 3½	0 6
.. Sauce in Foil, Small .. .. .	3 10½	0 4





# ARTISTS' INDIA RUBBER

								<i>s. d.</i>
<b>Robmed, Soft White</b>	..	per piece	<b>1d., 2d., 3d., and 5d.;</b>	per lb.				<b>5 0</b>
<b>Roberson's Hand-cut White</b>	..	..	..	per piece	<b>9d.;</b>	..		<b>6 0</b>
<b>Roberson's Green Eraser</b>	..	..	..	..	<b>6d.;</b>	..		<b>6 0</b>
<b>Kneaded Rubber</b> , a Plastic Rubber for Erasing without Smearing. May be Moulded to a fine Point for picking out High Lights in Charcoal and Pencil Drawings								
				per piece	<b>2d., 4d., and 8d.;</b>	..		<b>5 3</b>
<b>Nigrivorines</b> , or Double-pointed Rubbers				per piece	<b>1d. and 2d.;</b>	..		<b>6 0</b>
<b>Best Para Rubber (Bottle)</b> , cut in pieces	..			per piece	<b>6d.</b>	..		<b>8 0</b>
<b>Ink Eraser, Grey</b>	..	..	..	..	..	per piece		<b>0 4</b>
<b>Tracing Cloth Eraser, Green</b>	..	..	..	..	..	..		<b>0 6</b>

## Roberson's Vandyck Eraser

This Eraser is similar in nature to what is very widely known in America as Art Gum. It has many advantages over ordinary India Rubber, because by its composition it crumbles very readily and does not worry the surface of the paper, it may therefore be used to clean prints on plate paper and similar surfaces that could not be touched with India Rubber.

Vandyck Eraser has a very large field of use among Print Dealers, Collectors, and Librarians, besides having a multitude of uses in the household.

								<i>s. d.</i>
Size 3 × 2 × 1 in.	..	..	..	..	..	..	per piece	<b>1 0</b>
.. 2 × 1½ × 1 ..	..	..	..	..	..	..	..	<b>0 6</b>

## Erasing Shields

Thin Transparent Celluloid	..	..	..	..	..	..	each	<b>8d.</b>
----------------------------	----	----	----	----	----	----	------	------------

## Amadou

A thick soft Brown Fungus, with a Velvety Touch, it is most useful in Charcoal Work for Erasure.

In pieces of varying size	..	..	..	..	..	..	per oz.	<b>1s. 6d.</b>
---------------------------	----	----	----	----	----	----	---------	----------------

## Stumping Palette

Oval Folding Thumb-hole Palette, covered with Chamois	..	each	<b>2s. 6d.</b>
---	----	------	----------------

# MATERIALS FOR PASTEL PAINTING

## Lefranc's Best Soft Pastels

The selection comprises an assortment of several hundreds of various colours or shades, each sold separately. The pastels yield freely without crumbling, and adhere firmly to paper or canvas.

Prices are **2d.**, **3d.**, **4d.**, **5d.**, **7d.**, **9d.**, and **1s.**, according to colour and to the intensity of that colour.

### BOXES OF SOFT PASTELS

Complete box, containing 263 Pastels, including large Background Crayons, Soft and Half-hard Pastels	£	s.	d.
Triple Bottom Box, containing 200 Soft Pastels	1	5	0
Double Bottom Box, containing 156 Soft Pastels	0	18	6

Flat Boxes, containing:

	s.	d.		s.	d.
132 Soft Pastels	16	0	40 Soft Pastels, short	4	6
100 " "	11	0	26 " "	3	0
62 " "	7	6			
31 Soft Pastels, Black to White with intermediate Greys				3	0
31 " " for Portraiture				4	10

### PERMANENT PASTELS

A series of Pastels selected to resist the action of light. Sold in Sets only.

	£	s.	d.
Box of 84 Permanent Pastels	1	6	0
" 168 "	2	12	6

### BOXES OF HALF-HARD PASTELS

These Crayons are firmer than Soft Pastels, and are used for the finer detailed touches. They are sold in Sets only.

	s.	d.
Box containing 100 Half-hard Pastels	14	0
" " 50 " "	7	0
" " 25 " "	3	6

### BOXES OF HARD PASTELS, POINTED

In Round Cardboard Boxes, Pull-off Tops.

Box containing 12 Crayons, <b>2s. 6d.</b> ; do. 18, <b>3s. 6d.</b> ; do. 24, <b>4s. 6d.</b> ; do. 30, <b>5s. 6d.</b> ; do. 36, <b>6s. 6d.</b>
---

### CONTÉ PASTEL CRAYOLOR

A Cardboard Box containing 12 Pastels, Holder, Stump, and Brush. These Pastels may be powdered and used with water as Water Colours. Per box, **2s.**

### CONTÉ CRAYONS CRAYOLOR

Boxes containing Half-hard Pointed Crayons with Holder.

	s.	d.		s.	d.
Box containing 6 Crayons	0	7	Box containing 24 Crayons	2	3
" " 12 " "	1	2	" " 42 " "	3	9

## Pastel Papers

A Series of Papers Specially Surfaced for Pastel Painting.

Description and Prices will be found on page 65.

## Pastel Boards

Mounting Boards covered with Pastel Paper.

Prices, see page 72.

## Special Fixatif for Pastel

Fixes perfectly any Pastel Drawing without impairing the Brilliancy of the Colour, per bottle **2s. 6d., 4s.**

## Fixative

For Pencil, Chalk, or Charcoal Drawings.

						s.	d.
Roberson's Preparation for Fixing	..	..	per 1 oz. bottle			0	7½
"	"	"	"	2	"	0	10
"	"	"	"	3	"	1	2
"	"	"	"	10	"	2	9
"	"	"	"	20	"	5	0
Fixing Set, comprising 2 oz. bottle of Fixative and Metal Spray	..					1	6
Roberson's Apparatus, Hand Blower to project Continuous Spray, for large Drawings, in Slide Lid Mahogany Box, with Fixative and Cleaning Liquid	..	..	..	..	..	13	6

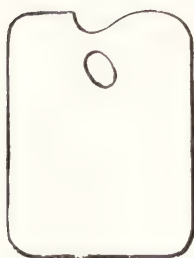
## Spray Diffusers

						s.	d.
Nickel Plated, Folding	..	..	..	..	..	0	6
Glass Arms with Metal Joint, in Card Box..	..	..	..	..	..	0	9
Solid Metal Diffuser (French made), Folding, do.	..	..	..	..	..	1	0

## Stumps and Tortillons

						s.	d.
Tortillons.	Tissue Paper	..	..	..	per bundle of 12	0	4
"	Small Grey or White Paper	..	..	..	"	0	3
"	Large	"	"	"	"	0	4
Stumps.	No. 1	..	..	Paper, per doz.		0	8½
"	2	..	..	"		0	10
"	3	..	..	"		0	11
"	4	..	..	"		1	2
"	5	..	..	"		1	4
"	6	..	..	"		1	8
"	7	..	..	"		2	0
"	8	..	..	"		2	4
				Leather, each		0	4
				"		0	5
				"		0	6
				"		0	7
				"		0	8
				"		0	10
				"		1	1
				"		1	3

## ARTISTS' CHINA WARE Palettes



3 in.	Oval or Oblong	..	..	..	each	s. d. 0 10
4 "	"	"	"	"	"	1 0
5 "	"	"	"	"	"	1 2
6 "	"	"	"	"	"	1 6
7 "	"	"	"	"	"	1 9
8 "	"	"	"	"	"	2 3
9 "	"	"	"	"	"	2 9
10 "	"	"	"	"	"	3 6

## Indian Ink and Colour Slabs



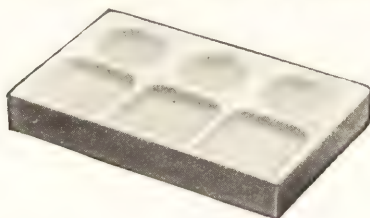
Size $3\frac{1}{4} \times 2$ in.	..	..	..	..	each	s. d. 0 8
" $4 \times 2\frac{3}{8}$ "	..	..	..	..	"	0 10
" $4\frac{3}{8} \times 2\frac{7}{8}$ "	..	..	..	..	"	1 3

## Round Slant Cup and Basin

For Architects, etc.

$7\frac{1}{4}$  in. diam., 7s. 6d. each.

## Slant Well Tiles



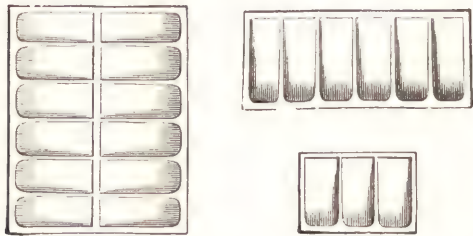
3 Wells and Slants.	$4\frac{1}{8} \times 2\frac{1}{2}$ in.	..	..	..	..	..	s. d. 1 3
5 " "	$7\frac{1}{2} \times 4$ "	..	..	..	..	..	3 0

## Porcelain Baths for Etching

Size $8 \times 6$ in.	..	each	s. d. 3 3	Size $11 \times 9$ in.	..	each	s. d. 6 6
" $9 \times 7$ "	..	"	4 3	" $12 \times 10$ "	..	"	8 6
" $10 \times 8$ "	..	"	5 0	" $14 \times 12$ "	..	"	14 0

ARTISTS' CHINA WARE—continued

Slant China Tiles



											<i>s.</i>	<i>d.</i>
3 Divisions, School Quality..	..	..	..	..	..	..	..	..	each		0	6
3 " Best " " " " " " "	..	..	..	..	..	..	..	..	"		0	9
4 " " " " " " " "	..	..	..	..	..	..	..	..	"		1	6
5 " " " " " " " "	..	..	..	..	..	..	..	..	"		1	8
6 " " " " " " " "	..	..	..	..	..	..	..	..	"		1	10
8 " " " " " " " "	..	..	..	..	..	..	..	..	"		3	0
10 " " " " " " " "	..	..	..	..	..	..	..	..	"		3	0
5 " Centre Slant " " " " " "	..	..	..	..	..	..	..	..	"		0	9

Cabinet Nests of Saucers

Six in the Set.

No.	Set	in. diameter	..	..	..	..	..	..	each	<i>s.</i>	<i>d.</i>
1	Set	2 $\frac{3}{8}$	..	..	..	..	..	..	each	1	6
2	"	2 $\frac{5}{8}$	..	..	..	..	..	..	"	1	9
3	"	3 $\frac{1}{4}$	..	..	..	..	..	..	"	2	9
4	"	3 $\frac{3}{4}$	..	..	..	..	..	..	"	3	9

Tinting Saucers

			<i>s.</i>	<i>d.</i>				<i>s.</i>	<i>d.</i>
1 in. diam...	..	per doz.	1	6	3 in. diam...	..	per doz.	2	9
1 $\frac{1}{2}$ " " " "	..	"	1	6	3 $\frac{1}{2}$ " " " "	..	"	4	0
2 " " " "	..	"	1	6	4 " " " "	..	"	5	0
2 $\frac{1}{2}$ " " " "	..	"	2	0					

3 $\frac{1}{2}$  in., with 4 Divisions, each 4d.

Aluminium Palettes

					<i>s.</i>	<i>d.</i>
Oblong Palette with Thumb-hole, Enamelled, size 8 $\frac{3}{4}$ × 5 $\frac{3}{4}$ in. . . . .	..	..	..	..	2	6
Oval Palette " " " " " " " "	..	..	..	..	4	9
" " " " " " " "	..	..	..	..	6	3





## Artists' Water Glasses

	s.	d.
2 in. diameter by 2 in. deep .. .. each	1	0
2 $\frac{3}{4}$ „ „ „ 2 $\frac{3}{4}$ „ „ .. „	1	3
3 $\frac{1}{2}$ „ „ „ 3 $\frac{1}{2}$ „ „ .. „	1	6

## India Rubber Water Bottles

Bottles with screw stoppers, two rings.

No.		s.	d.	No.		s.	d.
No. 1.	$\frac{1}{2}$ pint .. .. each	5	6	No. 3.	1 $\frac{1}{2}$ pints .. each	7	6
„ 2.	1 „ .. „	6	6	„ 4.	1 quart .. „	9	6

## Rubber Cups

**Black Rubber Cup and Ring**, for attachment to Water-colour Box.

	s.	d.
Complete .. .. each	2	0
Cup only .. .. „	1	6
Ring only .. .. „	0	8

**White Mackintosh Collapsible Cup and Ring**, similar to the above.

	s.	d.
Complete .. .. each	2	6
Cup only .. .. „	1	9
Wire Attachment .. .. „	1	0



## Ground Glass Slabs

	s.	d.
6 x 6 in. .. .. each	1	9
8 x 8 „ .. .. „	2	6
10 x 10 „ .. .. „	3	6
12 x 12 „ .. .. „	5	0

## Glass Mullers

For Use with Ground Glass Slabs.

	s.	d.		s.	d.
1 in. .. .. each	1	0	2 in. .. .. each	1	9
1 $\frac{1}{2}$ „ .. .. „	1	0	2 $\frac{1}{2}$ „ .. .. „	2	0
3 in., each 3s. 6d.					

# PALETTES FOR OIL PAINTING

Fine Seasoned Mahogany, Oblong or Oval

								Oval.	Oblong.
								s. d.	s. d.
8 in.	..	..	..	..	..	..	each	1 6	1 2
9 "	..	..	..	..	..	..	"	1 8	1 4
10 "	..	..	..	..	..	..	"	1 10	1 6
11 "	..	..	..	..	..	..	"	2 3	1 9
12 "	..	..	..	..	..	..	"	2 6	2 0
13 "	..	..	..	..	..	..	"	2 9	2 3
14 "	..	..	..	..	..	..	"	3 4	2 9
15 "	..	..	..	..	..	..	"	4 6	3 4
16 "	..	..	..	..	..	..	"	5 0	3 9

## Folding Palettes

Walnut, $13\frac{1}{2} \times 5$ in., Closed	..	..	..	..	..	each	s. d.
" $16\frac{3}{4} \times 6\frac{1}{4}$ "	..	..	..	..	..	"	6 6
With Metal Clip to prevent closing while in Use.							8 6

## Balanced Oval Palettes

Antwerp Pattern.

Polished Walnut or Sycamore.



							s. d.
16 in.	..	..	..	..	each		12 0
18 „	..	..	..	..	„		14 0
21 „	..	..	..	..	„		18 0
24 „	..	..	..	..	„		21 0

## "Equilibrium" Palette

Improved Antwerp Pattern with Lead Counterpoise, exceptionally well balanced. Polished on both sides.

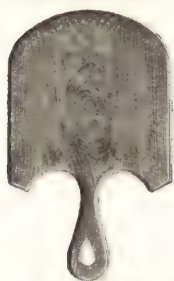
both sides.						£	s.	d.
19 in.	..	..	..	..	each	1	2	0
21 "	..	..	..	..	"	1	5	0
24 "	..	..	..	..	"	1	10	0

## Plain Mahogany, Walnut, or White Wood Palettes

(Pattern as Illustration, but without the Additional Balance.)

								Polished.	Unpolished.
								s. d.	s. d.
16 in.	..	..	..	..	..	..	each	9 0	—
18 "	..	..	..	..	..	..	"	10 6	8 0
20 "	..	..	..	..	..	..	"	12 6	10 0
22 "	..	..	..	..	..	..	"	14 6	11 6
24 "	..	..	..	..	..	..	"	16 0	12 6

Messrs. C. Roberson & Co., Ltd., have a very large stock of all descriptions of Palettes, other than those catalogued, and can also make to customers' own specifications.



## The "Reynolds" Palette

Polished Walnut or Sycamore .. .. 17s. 6d.

This Palette is an exact replica of the favourite palette of Sir Joshua Reynolds, P.R.A., in Messrs. Roberson's possession.

## Palette and Painting Knives

With Best Steel Blades.



Palette Knives.

1 and 2. 4. 5. 7 and 8.  
Painting Knives.

### STEEL PALETTE KNIVES

	Length of Blade: 3 and 3½ in.		4 in.		4½ in.		5 in.	
	s.	d.	s.	d.	s.	d.	s.	d.
Plain, Cocoa Handles .. ..	1	4	1	6	1	9	1	9
Balanced, " .. ..	2	0	2	0	2	0	2	3
Trowel Shape " .. ..	1	9	1	9	2	0	2	3
Plain Handle, Blade 6 × 1 in.	..	..	..	..	..	each	2	0
" " " 8 × 1½ in.	..	..	..	..	..	..	3	0

### STEEL PAINTING KNIVES

Very thin Blades of specially tempered Steel.

	No. 1. Small.	No. 2. Large.	No. 4.	No. 5.	No. 7. Small.	No. 8. Large.
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
As Illustrated .. ..	3 6	3 6	3 6	3 6	4 0	4 0

### IVORY PAINTING KNIVES

Shapes similar to the above.

Ivory Handle, with long Nickel Shank .. .. each 8s. 6d.

## Canvas Scrapers

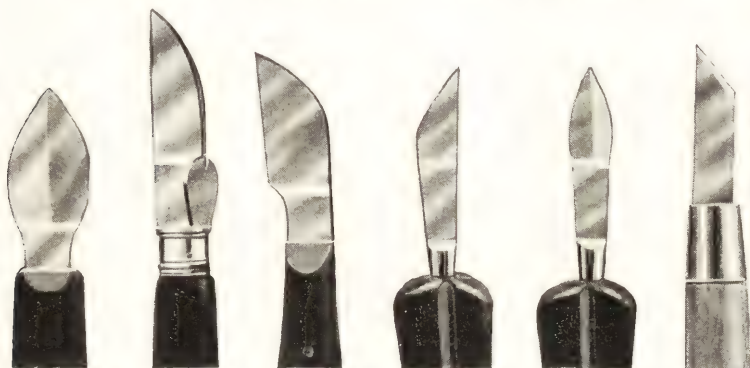


<b>Trowel Shape</b> , serrated edge as illustrated	..	..	..	each	s. d. 4 0
Ordinary shape with curved blade, Small	..	..	..	"	3 6
Large	..	..	..	"	4 6
<b>Solomon's Wire Scraper</b> , as recommended and used by the					
Late S. J. Solomon, R.A.	..	..	..	..	0 6

## HORN PALETTE KNIVES

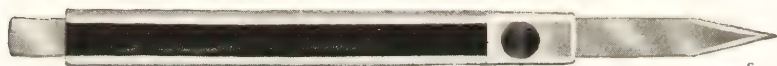
6 in. long	..	..	each	10d.	7 in. long	..	..	each	1s. 0d.
------------	----	----	------	------	------------	----	----	------	---------

## Stencil Knives and Erasers



No. 1.	No. 3.	No. 5.	No. 6.	No. 7.	No. 8.	s. d.
No. 1.	Two-edged Steel Eraser					1 0
" 3.	Stencil Knife, with plate for finger, in Sheath					2 3
" 5.	" " Deer's-foot Pattern					1 6
" 6.	" " as illustrated, in Sheath					2 3
" 7.	" " " "					2 3
" 8.	Lino or Wood Block "Cutting" Knife					1 0

## Mountcutters' Knives



<b>Large</b> , Best Quality, Handle and Knife complete..	..	..	..	s. d. 8 6
Knife only	..	..	..	2 6
<b>Small</b> " " Handle and Knife complete..	..	..	..	4 3
Knife only	..	..	..	1 8

## Pocket Knives

No. 1.	Gunmetal Handle, 2 Blades	..	..	..	..	s. d. 1 0
K.45.	Imitation Ivory Handle, 2 Blades	..	..	..	..	1 9
1096.	" " " " Best Sheffield Steel	..	..	..	..	3 0
942.	Ivory Handle, Miniature Knife, 2 Blades, Best Sheffield Steel..	..	..	..	..	3 0
590.	Nickel Handle, 2 Ring Opening Blades, Best Sheffield Steel	..	..	..	..	3 6

## Table Easels

Best Finish, Pegs and Tray.

							Deal with	Mahogany with
							Chain.	Rack and Strut.
							s. d.	s. d.
Height 18 in.	..	..	..	..	..	..	6 0	13 0
„ 21 „	..	..	..	..	..	..	7 6	14 6
„ 24 „	..	..	..	..	..	..	8 0	16 0

## Oak Display Easels

### SERIES I

With Fixed Tray.



Height.			s. d.
10 in.	..	each	0 9
12 „	..	„	1 0
14 „	..	„	1 4
16 „	..	„	1 8
20 „	..	„	2 0

### SERIES II

With Loose Tray and Pegs.

Height.			s. d.
20 in.	..	each	2 6
24 „	..	„	3 0
27 „	..	„	3 6
39 „	..	„	4 6

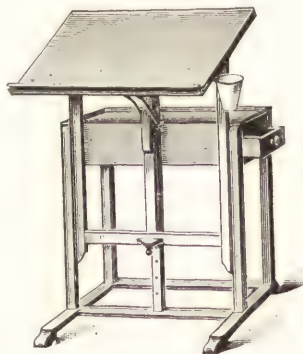
## Artists' Water-colour Desk

Made in Stained Oak, with Board  $23\frac{1}{2} \times 17\frac{1}{2}$  in., in Hard White Wood.

This Desk is indispensable in the Studio of the Artist in Water Colour or Black and White. The height being easily regulated by the adjustable rack, the desk is equally available when standing or comfortably seated, and may be placed at any required angle from horizontal to vertical; it is quite rigid in any position. All requisites are readily at hand in the covered drawer at the right.

Fitted with Hinged Tray with Bracket Support .. .. £5 5 0

Heavy Model in Fumed Oak, without Tray and with Board  $25\frac{1}{2} \times 21\frac{1}{2}$  in. £4 17 6



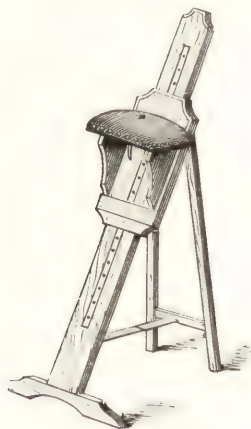


## Artists' Studio Cabinets



Several Different Patterns always in Stock. Prices and Details on Application.

## Studio Seats

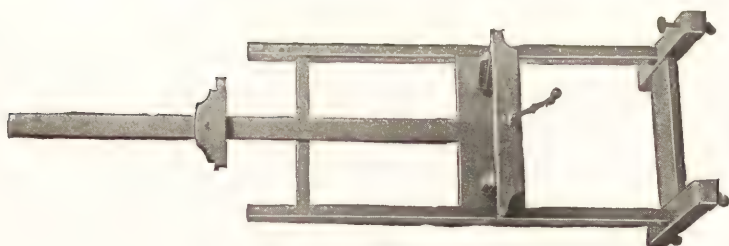


					£	s.	d.
Walnut Colour, with Support for the Feet	..	..	..	..	3	13	6

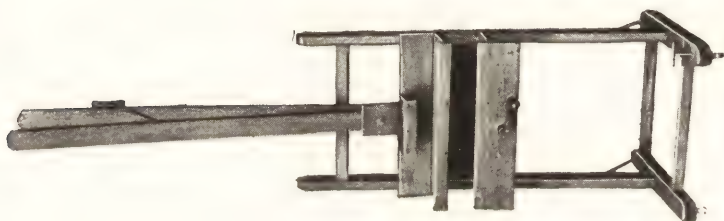
# Model Thrones

These may be obtained with or without Drawers.

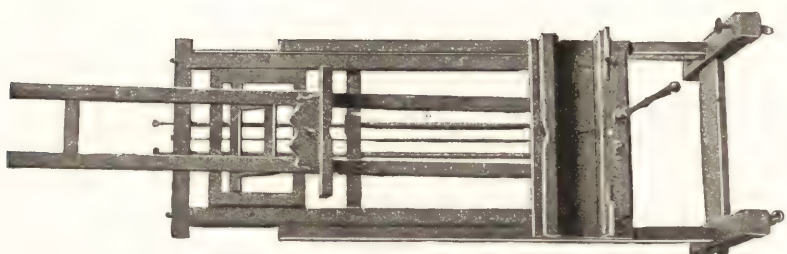
Prices on application. Please give full particulars of requirements.



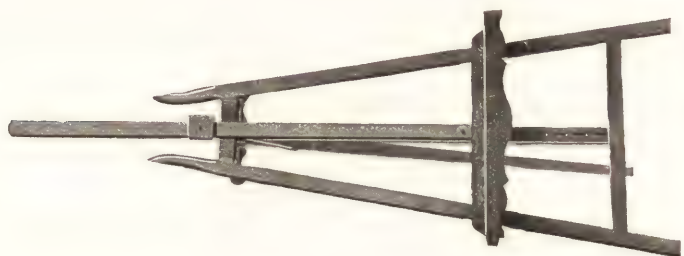
No. 1 (Small Winding).  
1 Iron Screw.



No. 2 (Single Face).  
Forward Movement.  
2 Iron Screws.



No. 3.  
Forward Movement.  
Superior Pattern.

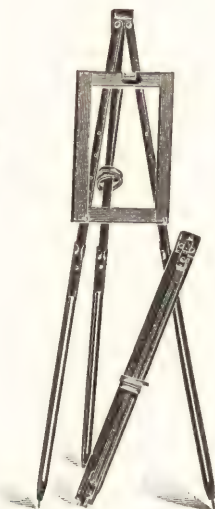


No. 4 (Ringing Tray).

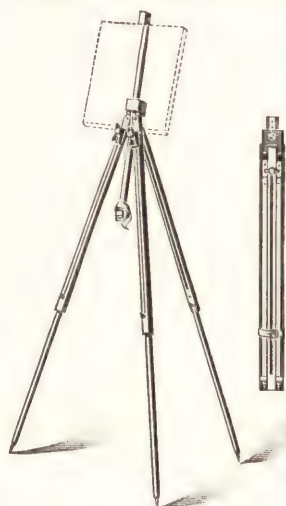
Brass Wire, Adjustable	..	..	..	..	..	..	each	<i>s.</i> <b>1</b>	<i>d.</i> <b>0</b>
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No. 2.



No. 8.



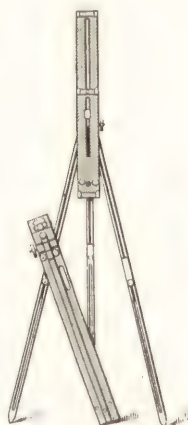
No. 10.



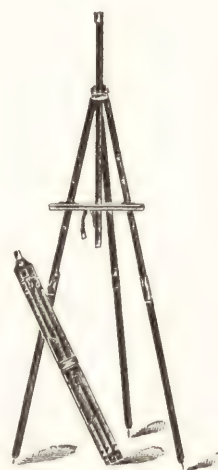
Nos. 1 and 1A.



Box Easel.



Easlette.



Nos. 11 and 12.

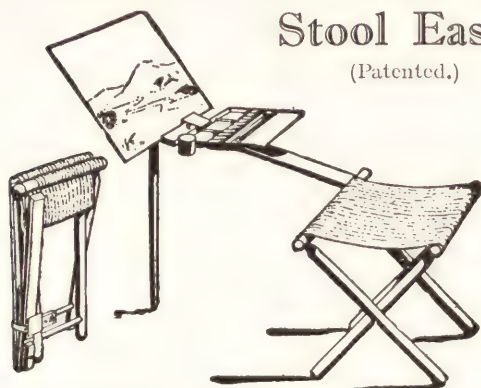
# Standing Easels

	s.	d.
Closing Easel, 6 ft. high, in Deal, Pegs and Tray, Best Quality ..	11	6
„ „ 6 ft. high, in Deal, Pegs and Tray, for Students ..	9	6
„ „ 4 ft. 6 in. high, in Deal, Pegs and Tray, for Students ..	8	0
Closing Studio Easel, stained Walnut, 5 ft. 6 in. high. This Easel has a Movable Tray permanently attached, a Sliding Block with an arrangement for tilting the Canvas, and a Locking Device which gives greater stability .. .. .	15	0
White Wood, with Rack Rising Tray and hinged back leg, 5 ft. 6 in. high	20	0
Stained Beech, with Rack Rising Tray and Centre Bar, and hinged back leg, 5 ft. 6 in. high .. .. .	35	0

# Sketching Easels

	s.	d.
No. 1A. White Wood, 50 in. high, folding to 30 in., with Pegs and Tray	4	6
„ 1. „ 54 „ „ „ 32 „ superior make, with Hard Wood Top, Pegs and Tray .. .. .	5	9
„ 2. Walnut Folding Easel, with Adjustable Folding Tray which is permanently attached, 4 ft. high open, 27 in. closed ..	8	6
„ 8. Polished Pine Easel, Telescopic Legs, adjustable at any height, Arm to incline Canvas forward at any angle ; 6 ft. high open, 40 in. closed. Takes up to 50 x 40 in. .. .. .	32	6
„ 10. White Hard Wood Easel, with Telescopic Legs, Rising Centre Bar which securely holds sketch, will carry up to 40 x 30 in., and one can paint standing ; 52 in. high open, 34 in. closed ; weight, 2½ lb. .. .. .	15	0
„ 11. "The Bicycle" Easel, Walnut, Telescopic Legs, Rising Bar ; 33 in. high open, 20 in. closed ; weight, 18 oz. .. .. .	10	6
„ 12. Beech Easel similar to No. 11, but larger ; 49 in. open, 29 in. closed ; weight, 2 lb. 1 oz. .. .. .	12	6
„ 13. Stained Hard Wood Easel with Inclining Bar, takes up to 40 x 30 in., and one may work standing ; 49 in. high open, 28 in. closed .. .. .	27	6
Easelette, Stained White Wood Easel, adjustable from vertical to horizontal, may be used either sitting or standing ; 62 in. high, and the Desk is 30 in. long .. .. .	31	0
Box Easel, as illustrated, takes all the impedimenta for sketching, except Canvases, in a very portable form .. .. .	55	0





## Stool Easel

(Patented.)

For holding Colour s. d.  
Box, Block, and  
Water Bottle. Ar-  
ranged for use by  
either lady or  
gentleman .. 16 0

Superior Make,  
Square Beech,  
Brass Bound, with  
Leather Seat .. 32 0

## Sketching Umbrellas

These Umbrellas are of the best work-  
manship and material. The Frames,  
combining strength with lightness, are  
covered in White or Grey Holland, all  
have Fan Joints and Wind Valves, and  
are fitted as follows:



- |        |  | <i>£ s. d.</i> |
|--------|--|----------------|
| No. 1. | 26 in., Steel Ribs, Brass<br>Sliding Joint (no Valve) ..   | 2 10 0         |
| „ 2.   | 28 in., do., Brass Slid-<br>ing Joint, Polished Stick,<br>Steel Screw Spike ..   | 3 0 0          |
| „ 3.   | 30 in., do., Brass Slid-<br>ing Joint, Polished Stick,<br>Steel Screw Spike ..   | 3 5 0          |
| „ 4.   | Extra large size, with Wind<br>Valve and Movable Joint<br>to suit direction of sun or<br>wind, 35 in. Cane Ribs,<br>Screw Spike to fasten in<br>ground, and Bronze Slid-<br>ing Joint to fix it at any<br>required height .. | 3 17 6         |
| „ 5.   | “The Bicycle” Umbrella, a<br>very light type, weight<br>27 oz., size when closed<br>26 in., complete in Linen<br>Bag .. ..   | 1 2 6          |

## Sketching Stools



### Four-legged Stools :

					s.	d.
21 in. Round, Second Quality	..	..	..	..with Web Seat	5	0
24 " " " " " "	..	..	..	.. " " "	5	6
Web Seat only for the above	..	..	..	.. " " "	1	3
				Canvas Seat.	s.	d.
					s.	d.
18 in. Hexagon, turned ends, Best Quality	..	..	..	7	0	—
21 " " " " " "	..	..	..	7	6	20 0
24 " " " " " "	..	..	..	8	0	22 0
Canvas Seats for above	..	..	..	..	..	each 2 6
Leather Seats for above	..	..	..	21 in., 14s.	24 in. 16	0

### Three-legged Stools :

					Canvas Seat.	Leather Seat.
					s.	d.
21 in. Hexagon, turned ends, Best Quality	..	..	..	..	7	0
24 " " " " " "	..	..	..	..	7	6
Canvas Seats for above	..	..	..	..	..	each 2 6
Leather Seats for above	..	..	..	21 in., 13s. 6d.	24 in. 14	0
18 in. Round, Second Quality	..	..	..	..with Web Seat	4	6
21 " " " " " "	..	..	..	..	5	0
24 " " " " " "	..	..	..	..	5	6
21 " Hexagon	..	..	..	..with enclosed Canvas Seat	6	6

Square Seat **Camp Stool**, Canvas Seat .. .. . 5 6

				s.	d.
<b>Square Beech, with Brass Corners</b> , best Leather Seat, very Strong,					
18 in., 21s. ; 21 in., 23s. ; 24 in.				25	0
Strong Three-leg, Round, Polished Hard Wood, with <b>Adjustable Screw</b>					
and <b>Loose Leather Seat</b> , 24 in.				18	0
Strong Three-legged Stool, 24 in. high, with <b>Fixed Leather Seat</b> ;					
substantial though light				10	6

## The Pocket Easel

A Polished Aluminium Clamp, Hinged, will grasp a Canvas or Aquarelle	s.	d.
Tablet, holding it in any required position on a walking or other		
stick, Jaws 2½ in. wide	10	0

# Life Size Stuffed Lay Figures

With Adjustable Stands.

New and Second-hand Figures, for Sale and for Hire.

## Horse Lay Figures

In Walnut Wood, very Flexible.

	£	s.	d.
Horse, with Male Rider, mounted on a Stand .. .. .	16	0	0

These Figures are most skilfully articulated to allow of all absolutely natural movements, and will be found to render very great assistance in composition.



## Lay Figures, in Walnut Wood

Accurately Proportioned, Taking all the Attitudes of Life.

	£	s.	d.
8 in. high, with Stand .. .. .	1	7	6
10 „ „ „ „ .. .. .	1	11	6
13 „ „ „ „ .. .. .	1	15	0
16 „ „ „ „ .. .. .	2	2	0
19 „ „ „ „ .. .. .	2	7	6
22 „ „ „ „ .. .. .	3	0	0

## Lay Figures, in White Wood

	s.	d.
12 in. high, without Stand .. .. . each	8	0
15 „ „ „ „ .. .. . „	10	6
19 „ „ „ „ .. .. . „	15	6
22 „ „ „ „ .. .. . „	20	0
25 „ „ „ „ .. .. . „	27	6

## METAL LAY FIGURE

	s.	d.
A Useful Figure, 7½ in. long, which by its method of construction is practically indestructible .. .. . each	3	6

# Waterproof Sketching Bags

To carry Colour Box, Water Bottle, Sketch Book, etc.

No.	1.	Canvas, to carry Block	10 × 7 in., Broad Web Shoulder Strap	s.	d.
	2.	"	" 14 × 10 "	"	8 6
	3.	"	" 16 × 12 "	"	11 0
	4.	"	" 20 × 14 "	"	14 0
	5.	Brown Waterproof, Lined and Leather Bound, to carry Block	10 × 7 in., Leather or Broad Web Strap, Swivel Hook	..	17 6
	6.	Do. do. do. with Divisions	.. .. .	..	12 6
	7.	Do. do. to carry Block	14 × 10 in. .. .. .	..	15 0
	8.	Do. do. do. with Divisions	.. .. .	..	16 0
					18 6

Any Special Bag made to order.

2 in. wide Web Shoulder Straps with Swivel Spring Hooks	..	..	4 0
---	----	----	-----

# Claude Lorraine Mirrors

Black Polished Glasses in Solid Leather Cases.

	s.	d.		s.	d.
2 $\frac{3}{4}$ × 2 $\frac{1}{4}$ in. .. .. .	7	6	5 $\frac{3}{8}$ × 4 $\frac{1}{4}$ in. .. .. .	21	6
3 $\frac{1}{2}$ × 2 $\frac{3}{8}$ " .. .. .	10	6	6 $\frac{1}{4}$ × 5 $\frac{1}{8}$ " .. .. .	27	6
4 $\frac{1}{4}$ × 3 $\frac{3}{8}$ " .. .. .	15	6	7 $\frac{1}{2}$ × 5 $\frac{1}{4}$ " .. .. .	32	0

# Silvered Diminishing Mirrors

In Solid Leather Cases.

	s.	d.		s.	d.
4 $\frac{1}{4}$ × 3 $\frac{3}{8}$ in. .. .. .	16	6	7 $\frac{1}{2}$ × 5 $\frac{1}{4}$ in. .. .. .	32	0

# Lenses

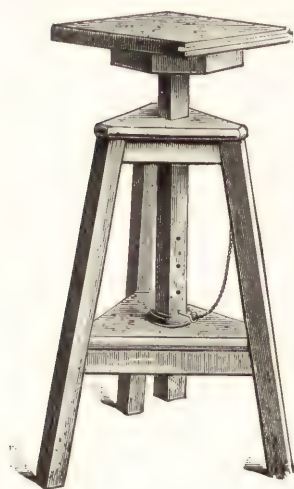
Diminishing.

No.	1.	Circular, 1½ in. diameter, in Leather Case	..	..	..	s.	d.
„	2.	Square, 2⅛ in., Hair Lined into Quarters	..	..	..	2	6
„	3.	Circular, 1¾ in. diameter, Nickel Mount and Wooden Handle	..	..	..	3	9
„	4.	Oblong, 3¼ × 2 in., Nickel Mount and Wooden Handle	..	..	..	5	0
						12	6

Magnifying.

Magnifying.							s.	d.
No. 1.	Circular.	Diameter $2\frac{1}{4}$ in. Nickel Mount and Wooden Handle..					5	0
" 2.	"	"	$2\frac{3}{4}$	"	"	"	6	0
" 3.	"	"	$3\frac{1}{8}$	"	"	"	7	6

Miniature Painters' or Wood Engravers' Magnifying Glass, diameter 4 $\frac{1}{4}$  in., mounted on Gunmetal Stand adjustable to any angle .. £2 10 0



## Modelling Stands

	£	s.	d.
With Revolving Top, in Beech, 44 in. high .. .. .	3	0	0

Extra Strong, 17 in. Square Top (as illustrated) .. .. .	4	0	0
--	---	---	---

The above Stands can be raised or lowered at will.

<b>Table Modelling Stand, in Oak, with Drawer and Revolving Top, 11 x 11 in. . . . .</b>	<b>1</b>	<b>0</b>	<b>0</b>
--	----------	----------	----------

## Modelling Wax, Clay, Etc.

	s.	d.
Superior Modelling Wax, Red or Grey .. per stick <b>7d.</b> ; per lb. <b>4 6</b>		
" " " White .. .. . " <b>9d.</b> ; " <b>5 9</b>		
" " " Bright Colours .. .. . " <b>6d.</b> ; " <b>10 0</b>		
Modelling Clay, Grey in Moist condition		
7 lb., <b>1s. 6d.</b> ; 14 lb., <b>2s. 9d.</b> ; 28 lb., <b>5s.</b> ; 1 cwt. <b>16 0</b>		
Modelling Clay, Grey, in Powder .. .. . per cwt. <b>16 0</b>		
Superfine Plaster of Paris in 7 lb. Bags .. .. . per bag <b>1 9</b>		

*Modelling Clay not delivered free of charge.*

## Harbutt's Plasticine

Supersedes Clay as a Modelling Material, no water required, always plastic, cleanly to handle, improving with age and use.

	s.	d.
Grey, Red, Yellow, Blue, Light and Dark Green, Brown, Cerise, Mauve, Sienna, Black and White .. .. . in lb. boxes <b>1 4</b>		
Sample Packets of Various Colours .. .. . each <b>0 1½</b>		

For large work any Colour supplied at cwt. rates.

	s.	d.
<b>Rainbow Box</b> , containing five assorted colours .. .. . <b>0 9</b>		
<b>The Child's Delight</b> , a cheap box for children or Kindergarten .. <b>1 0</b>		
<b>The Universal</b> , Box of Plasticine and Tool .. .. . <b>1 3</b>		
<b>The Complete Modeller</b> , a Box fitted with Plasticine in Four Colours and all Requisites .. .. . <b>4 0</b>		
<b>Plasticine Designer</b> , a complete Outfit of Coloured Plasticine, Tools and Cutters, Boards, Roller, and Instructions .. .. . <b>5 6</b>		



# GESSO

## Roberson's Gesso Powder

A Powder which merely requires mixing with cold water to such a consistency that it will flow from a brush. This should be used for work of a low relief such as is seen on ornamented Italian frames, panels, and boxes. Higher relief than is readily obtainable by one application should be achieved by successive coats, and not by heaping up the first, as the paste will, of course, spread out and the details of the design would be lost. It may be coloured with water or oil colour, or by coloured bronze. When complete, a finish may be obtained by rubbing on **Lustrene** and polishing with a soft cloth or varnishing.

										s.	d.
Per Box	..	..	..	..	..	..	..	..	each	1	3
Sample Box	..	..	..	..	..	..	..	..	„	0	6
<b>Lustrene</b> Polish for use with Gesso	..	..	..	..	..	..	..	..	per tube	0	9
<b>White Spa Varnish</b> , used as a finishing varnish	..	..	..	..	..	..	..	..	per bottle	1	3

## Roberson's Gesso Paste

This Paste has been produced in response to a demand for a paste which can be modelled with the fingers or by tools, and which will dry to the hardness of stone. The great advantage of this paste is that it may be applied to wood and other articles on which it is desired to obtain high relief, such as flower petals or leaves, not possible to produce from the powder. To obtain a complete intimacy with the articles to which it is to be applied, a thin cream should be prepared either from the paste or powder, mixed with a little liquid glue; by using this as an intermediary any decoration will be firmly affixed. It may be coloured with any of the materials suggested for the powder, and varnished in the same way. The paste itself after drying hard may be reduced to its former consistency by soaking in water, and can therefore be used more than once.

										s.	d.
Sample Tin	..	..	..	..	..	..	..	..	..	1	3
1 lb. Tin	..	..	..	..	..	..	..	..	..	2	0
2 „ „	..	..	..	6.	..	..	..	..	..	4	0

## Glitter Wax

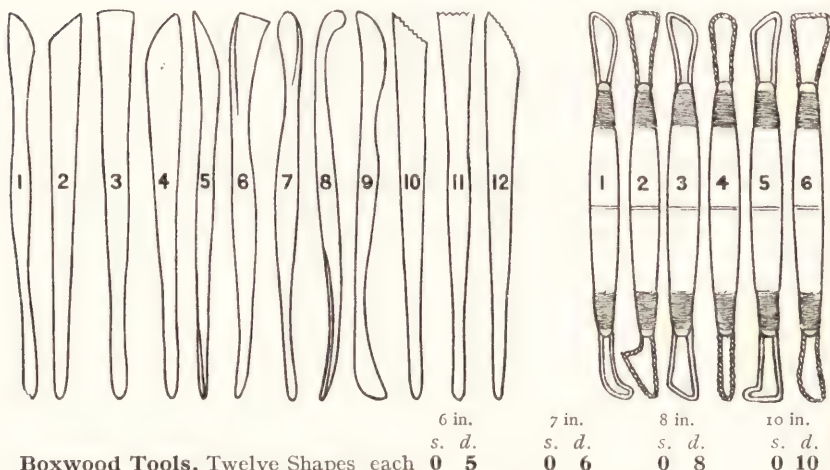
A coloured Wax which softens with the heat of the hand and can be moulded to thin transparent leaves. It is clean, does not smell objectionably, and is easy to use for modelling objects in their natural colour.

Boxes with Modelling Tools, at **6d., 1s., 2s., 10s.**

Single Sticks of Wax, Plain Colours, **1d.** each. Bronzes, Silver, Gold, etc., **1½d.** each.

## Modelling Tools

Boxwood, Well Made and Carefully Finished.



	6 in.	7 in.	8 in.	10 in.
	s. d.	s. d.	s. d.	s. d.
<b>Boxwood Tools, Twelve Shapes</b>	each 0 5	0 6	0 8	0 10

**Steel Modelling Tools, Assorted Shapes, each 1s. 3d.**  
**Steel Rasps, Assorted Shapes, from 1s. 6d. each.**  
**Extra Fine Boxwood Tools, each 6d.**

## Wire Modelling Tools

Strong Beech Handles, with round Iron or Twisted Brass Wire, well fixed and Wire Bound, six shapes in each size, as illustrated.

	5½ in.	6½ in.	7½ in.	8 in.	9 in.	10½ in.
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
<b>Round Wire</b> .. each	0 7	0 8	0 9	0 10	1 0	1 6
<b>Brass Wire</b> .. ..	0 8	0 9	0 10	0 11	1 1	1 6

**Extra Fine Wire Tools, each 1s.**

## Callipers

	7 in.	10 in.	12 in.	13 in.	14 in.
	s. d.	s. d.	s. d.	s. d.	s. d.
<b>Lance Wood, Curved Legs</b> .. each	—	2 6	3 6	4 0	—
<b>Strong Beech Wood, Curved Legs,</b>					
<b>Mortised Joints</b> .. ..	3 6	4 0	5 0	—	6 6
		10 in.		14 in.	18 in.
		s. d.		s. d.	s. d.
<b>Mahogany, with Curved Brass Ends</b>					
<b>to the Arms</b> .. ..	—	5 9	—	7 6	9 0
<b>Boxwood Callipers, 9 in. Curved Arms, and Sliding Centre Arm in</b>					
<b>Nickelled Steel, for measuring Reliefs or the Head</b> .. ..					each 10 6
<b>Proportional Callipers in Brass</b> .. ..	17 in.,	27s. 6d.	20 in.,	30s.	

# Articulated Metal Skeleton Figures

**Ball Jointed. May be placed in any position.**

Studied proportions, for the structural support of figures to be modelled in Wax or Plasticine.

12 in. high, **33s.** ; 16 in. high, **37s. 6d.** ; 18 in. high, **39s. 6d.**

The figures have adjustable upright metal supports on Oak Stands.

## Twisted Wire Armatures

These figures have upright metal supports on Wooden Stands.

									<i>s. d.</i>
Human Figure	..	..	..	..	..	..	6 in. high		<b>4 6</b>
"	"	..	..	..	..	..	8 " "		<b>5 0</b>
"	"	..	..	..	..	..	10 " "		<b>5 6</b>
"	"	..	..	..	..	..	12 " "		<b>6 0</b>
Horse Figure	..	..	..	..	..	..	8 " "		<b>9 6</b>
Lead Wire in 3 Gauges for preparing Armatures	..	..	..	..	..	..	per coil		<b>1 3</b>

## PLUMB LINE

Brass Plumb, Screw Neck, with Cord in Card Box.

**1s. each.**

## BLACKBOARD COMPASSES

	<i>s. d.</i>		<i>s. d.</i>		<i>s. d.</i>
12 in. ..	<b>2 0</b>	16 in. ..	<b>3 0</b>	18 in. ..	<b>3 6</b>

## Mahl or Rest Sticks

					<i>s. d.</i>
48 in. Cane Stick, with Leather Pad Top	..	..	..	..	<b>1 0</b>
45 " White Wood Stick	..	..	..	..	<b>1 3</b>
36 " 2 Joint White Wood Stick, Single Brass Ferrules	..	..	..	..	<b>2 6</b>
44 " 3 " " Double Brass Ferrules	..	..	..	..	<b>3 6</b>

## Passepartout Materials

			<i>s. d.</i>
Binding in Black, White, Brown, Blue, Green, Red, Crimson, Matt			
Black, Gold, and Silver, pebbled and plain	..	per roll	<b>0 6</b>
Passepartout Rings	..	per gross	<b>2 0</b>
" " in Card Box, containing 24	..	per box	<b>0 6</b>
Adhesive Hangers, in Packets of 1 doz.	..	per packet	<b>0 6</b>



# ETCHING MATERIALS—continued

						s.	d.
All Steel Burnisher and Scraper	..	..	..	..	..	3	6
" " Burnisher and Needle	..	..	..	..	..	3	6
" " Scraper and Needle	..	..	..	..	..	3	6
Roulettes, various textures	..	..	..	..	..	10	0
Macbeth Needles, 2, 3 and 4 Points	..	..	..	per set with holder	..	9	0
Needle Heads only	..	..	..	..	each	2	3
Hand Vices for holding Plates	..	..	..	..	..	4	0
Mezzotinting Tools	..	..	..	..	per inch	27	6
Handles for the above	..	..	..	..	..	4	0
Etching Ground, Dark or Transparent	..	..	..	..	per ball	1	0
Liquid Etching Ground, Dark or Transparent	..	..	..	..	per bottle	1	0
Stopping-out Varnish, Dark or Transparent	..	..	..	..	" "	1	0
Etching Paste for rebiting	..	..	..	..	..	1	0
Spirit Lamp	..	..	..	..	..	2	6
Tapers for Smoking the Plate	..	..	..	..	..	0	10
Bordering Wax	..	..	..	..	per stick	1	6
Surfacing Charcoal	..	..	..	..	per piece	1	0
Oil Rubber	..	..	..	..	..	3	9
Emery Paper	..	..	..	..	per sheet	0	2
Emery Powder	..	..	..	..	per bottle	0	6
Tripoli Powder	..	..	..	..	..	0	6
Leather Dabbers for grounding plates	..	..	Small, 2s.; Large	..	..	3	0
Silk	..	..	2s.;	..	..	3	0
Printing Ink, Black	..	..	..	per tube	..	1	0
" " Frankfort Black	..	..	..	..	..	1	6
" " Umbers, Siennas, and Sepia	..	..	..	..	..	1	6
" " Red, Blue, Green, Yellow, Indigo	..	..	..	..	..	2	0
Inking Dabber	..	..	..	..	..	2	0
Palette Knives	..	..	..	..	from	1	4
Rubber-covered Rollers	..	3½ in. long, 4s. 6d.;	7 in. long	..	..	6	6
Gelatine Roller for inking, etc.	..	..	..	..	..	6	0
Printers' Canvas, Coarse	..	..	..	..	per yard	1	0
" Muslin, Fine	..	..	..	..	" "	1	6
Porcelain Baths for biting the plates, see page 92.							
Diamond Points, for Dry Point	..	..	..	..	each	£	s. d.
Sapphire Points,	"	"	..	..	..	3	3 0
Ruby Points,	"	"	..	..	..	1	1 0
					..	1	1 0

# Copper and Zinc Plates

Size.	Copper.	Zinc.	Size.	Copper.	Zinc.
	s. d.	s. d.		s. d.	s. d.
3½ × 2½ in. ..	0 9	0 5	7 × 5 in. ..	2 9	1 4
4 × 3 " ..	1 0	0 7	8 × 6 " ..	3 6	1 8
5 × 3½ " ..	1 6	0 9	10 × 7 " (Stout)	6 6	2 8
6 × 4 " ..	1 10	0 10	12 × 8 " ..	9 0	3 4

Any size to order. Plates with Bevelled Edges extra. Copper Plates prepared with Etching or Mezzotint Grounds to order.

# Roberson's Etching Outfit

A Mahogany Box, fitted with Tools, Grounds, Plates, etc. . . complete £3 3s. 0d.



ETCHING MATERIALS—*continued*

## Hologlyphic Plates

These Special Plates are worked on with a Dry Point, but being of a softer composition than Zinc or Copper, they may be much more easily cut. The printing is done in exactly the same way as an ordinary etching.

Size.		s.	d.	Size.		s.	d.
3½ × 2½ in.	.. .. each	0	6	6 × 4 in.	.. .. each	1	3
4½ × 2½ "	.. .. "	0	9	7 × 5 "	.. .. "	2	0
5 × 3½ "	.. .. "	1	0	8 × 6 "	.. .. "	2	6

## Etching Printing Papers

	Size.			Per Sheet.			Per Quire.	
	in.	in.		s.	d.		s.	d.
India Paper .. ..	54	× 28	.. ..	0	9		16	6
Japanese Paper, Tissue ..	24¾	× 21	.. ..	0	1½		2	6
" " Thin .. ..	20	× 16	.. ..	0	6		10	6
" " Medium .. ..	24	× 15	.. ..	0	9		16	6
" " Thick .. ..	22	× 16	.. ..	1	0		18	0
" " Vellum .. ..	22½	× 17½	.. ..	0	9		16	6
New Etching, Toned Rough	25	× 20	.. ..	0	6		10	6
Plate Paper, White or Toned	30	× 21½	.. ..	0	9		16	6
Van Gelder, Toned or White	22	× 18	.. ..	0	4		7	6
Lalanne .. ..	24¾	× 18¾	.. ..	0	6		10	6
Allongé .. ..	25	× 20	.. ..	0	6		10	6
Antique Toned .. ..	25	× 20	.. ..	0	6		10	6
White New Etching .. ..	25	× 20	.. ..	0	6		10	6

*Pattern Books on application.*

## Wood Block and Lino Cut Printing

## CHERRY WOOD BLOCKS

Size.	s.	d.
4 × 3 in. .. .. each	0	5
5 × 3 " .. .. "	0	6
7 × 5 " .. .. "	0	8
8 × 6 " .. .. "	0	9
9 × 6 " .. .. "	0	10
10 × 7 " .. .. "	1	0
12 × 10 " .. .. "	1	9

## LINO BLOCKS

Size.		Each.	Per doz.
		s. d.	s. d.
3 × 3 in. ..	..	0 2	1 6
6 × 4 „ ..	..	0 4	3 6
7 × 5 „ ..	..	0 6	5 6
8 × 6 „ ..	..	0 7	6 6
10 × 7 „ ..	..	0 10	9 6
12 × 8 „ ..	..	1 2	13 0

Other sizes cut to order.

Boxwood, both end and side grains, Pear and other woods obtainable. Prices on application.

## Books :

	s.	d.
"The Art of Etching" .. .. E. S. Lumsden ..	21	0
"Etching and Other Graphic Arts" .. G. T. Plowman ..	15	0
"Etching, a Practical Treatise" .. .. Reed ..	7	6

# WOOD BLOCK PRINTING, ETC.—continued

Japanese Knife, with Adjustment for Wear .. .. . 1s.  
Carbon and Tracing Papers, see page 66.

## Gouges, Chisels, Etc.



Nos.	43.	45.	54.	47.	4.	14.	16.	38.	40.
All the above sizes on Handles .. .. .									each 1s. 9d.
Wood Engraving Tools, Spitstickers, Scorpers, etc. .. .. .									each 1s. 6d.

## Lino Cutting Tools



No. 1.	Set of Tools consisting of Knife, Small and Large V Tools,	s.	d.
	and Small and Large U Gouges, on Handles as illustrated per box	2	9
„ 2.	Set of Tools as above on Pen Holder Handles .. .. .	2	0
„ 3.	Set of Tools as above with 1 Handle as illustrated .. .. .	1	0
Box containing 25 assorted Cutting Nibs, 3s. .. single Nibs, each		0	2
Black Printing Ink .. .. . per tube		0	9

Black Stick Indian Ink, see page 7.

Poster Colours and Oil Colours are both used for printing by many prominent Wood Block and Lino Cut Artists.

Tissue (Japanese) Paper for Printing .. .. . per sheet	s.	d.
Thin .. .. .	0	1½
Thin .. .. .	0	6

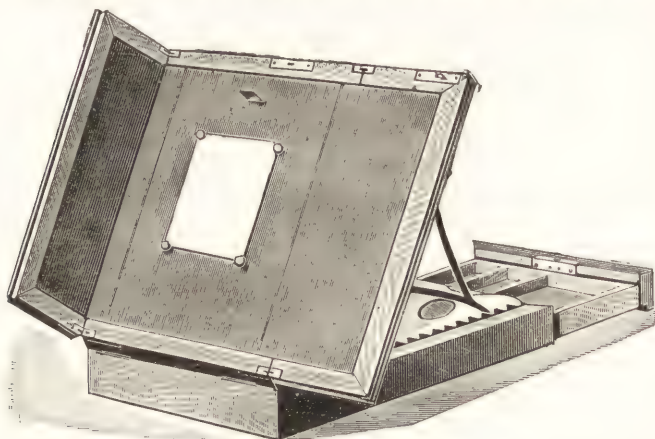
Any of the papers mentioned on page 114 may be used.

Rubber-covered Rollers, for Inking and Printing 3½ in.,	4s. 6d. ; 7 in.	6	6
„ „ Small, for Schools .. .. .	1	2	
Gelatine Rollers, for Inking and Printing .. .. .	6	0	

### Books :

“Block-Cutting and Print-Making by Hand”		Margaret Dobson, A.R.E.	12	6
“Lino Cuts” .. .. .	.. .. .	Claude Flight .. .. .	10	6
“Wood-block Printing” .. .. .	.. .. .	F. Morley Fletcher .. .. .	8	6
“Lino Prints” .. .. .	.. .. .	Margaret Dobson .. .. .	2	6

# MINIATURE PAINTING



## The Miniature Painter's Box

Polished Mahogany, with Folding Adjustable Desk .. net **£1 15s. 0d.**

## Prepared Ivories

Selected of the Finest Quality.

Size, in.	in.		s. d.	Size, in.	in.		s. d.
No. 00.	$1\frac{3}{4} \times 1\frac{1}{2}$	.. each	1 3	No. 6.	$3\frac{3}{8} \times 2\frac{7}{8}$	.. each	6 6
" 0.	$2\frac{1}{8} \times 1\frac{1}{8}$	.. "	1 6	" 7.	$3\frac{1}{2} \times 3$	.. "	7 6
" 1.	$2\frac{3}{8} \times 1\frac{1}{8}$	.. "	2 3	" 8.	$4\frac{1}{2} \times 3\frac{1}{2}$	.. "	9 0
" 2.	$2\frac{5}{8} \times 2$	.. "	2 9	" 9.	$4\frac{3}{8} \times 3\frac{3}{8}$	.. "	11 0
" 3.	$2\frac{3}{4} \times 2\frac{1}{2}$	.. "	3 6	" 10.	$5 \times 4$	.. "	16 0
" 4.	$3 \times 2\frac{1}{2}$	.. "	4 6	" 11.	$5\frac{1}{2} \times 4\frac{1}{2}$	.. "	21 0
" 5.	$3\frac{1}{2} \times 2\frac{3}{8}$	.. "	5 6	" 12.	$6 \times 4\frac{3}{8}$	.. "	26 0

Larger Sizes in Stock, Unmounted or Mounted, with India Rubber on Mahogany Panel Boards.

## Prepared Vellum

For Miniature Painting, Illuminated Addresses, etc.

Size.		s. d.	Size.		s. d.
10 × 7 in.	.. .. each	4 0	16 × 12 in.	.. .. each	10 0
12 × 9 "	.. .. "	6 0	18 × 14 "	.. .. "	12 0
14 × 10 "	.. .. "	8 0			

Larger sizes can be obtained. Prices on application.

## PARCHMENT

Size.	s. d.	Size.	s. d.	Size.	s. d.
12 × 10 in. .. each	2 6	14 × 10 in. .. each	3 0	16 × 12 in. .. each	4 0

## "Cosway" Miniature Sables

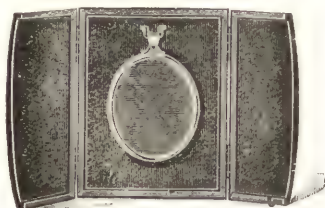
Specially made Sable Brushes in Ferrules, Short Hair and Fine Points.

Copied from originals used by Richard Cosway. See page 44.

The "Alyn Williams" Needle Point Eraser .. .. each	4 0
Miniature Painters' Magnifying Glass on Adjustable Stand ..	50 0

# MINIATURE FRAMES

## Morocco Cases, Lined Silk Velvet



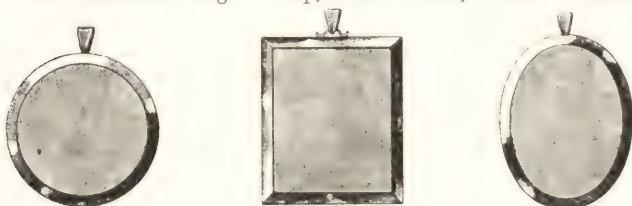
			Size. 2½ × 1½ in.		Size. 2½ × 2 in.		Size. 3 × 2½ in.		Size. 4 × 3 in.	
			s.	d.	s.	d.	s.	d.	s.	d.
Best Quality, two Doors and Strut	each		24	0	27	0	30	0	42	0
Second Quality	„ „ „		15	0	17	0	19	0	27	0

Alternative Leathers, Oval Cases, and odd sizes to order.

The above prices do not include the gilt rim, which may be had in either Best or Second Quality Gilt.

## Gilt Locket Frames

Oval Rims with Ring or Loop, Velvet Backs, Convex Glasses.



Size. in. in.		Best Gilt.		Plain Gilt.		Circles.	
		Oval. s. d.	Oblong. s. d.	Oval. s. d.	Oblong. s. d.	Diameter. s. d.	s. d.
2½ × 1½	.. ..	11 0	15 0	8 0	10 0	1½ in.	7 0
2½ × 2	.. ..	13 0	17 0	9 0	11 0	1½ „	8 0
3 × 2½	.. ..	15 0	19 0	10 0	13 0	2 „	9 0
3½ × 2½	.. ..	18 0	22 0	12 0	16 0	2½ „	10 0
4 × 3	.. ..	21 0	25 0	14 0	18 0	2½ „	11 0

Odd sizes and special patterns can be obtained.

## Old English P.M. Pattern Frames



Size of Rim. in. in.		Gilt Rims and Acorn Tops.					s.	d.
2½ × 1½	.. ..	..	..	..	..	..	16	0
2½ × 2	.. ..	..	..	..	..	..	18	0
3 × 2½	.. ..	..	..	..	..	..	20	0
3½ × 2½	.. ..	..	..	..	..	..	23	0

Velvet Blocks with Strut Backs, Box Frames, Silver, Silver Gilt, and Solid Gold Frames made to order.

Estimates on application.

Best Convex Miniature Glasses to order.

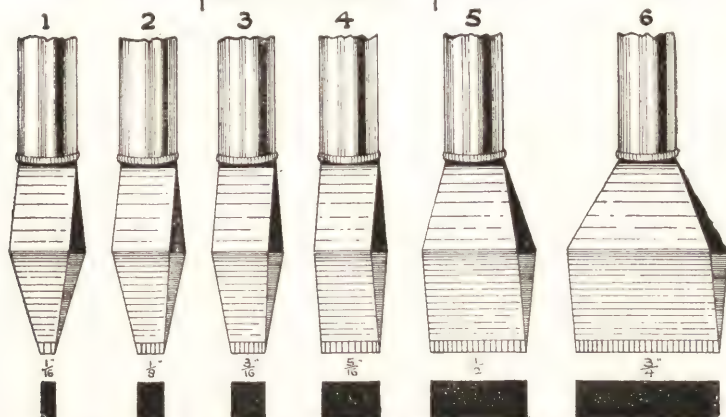




# Automatic One-stroke Pens

These pens are constructed for Rapid and Effective Lettering by what is known as the One-stroke method. Ticket inks, water colours, and poster colours are the most suitable for use in these pens, which should be filled by putting the colour in between the blades with a brush. In use the toothed blade should always be uppermost, and when not in use they should be kept in water to prevent clogging the teeth.

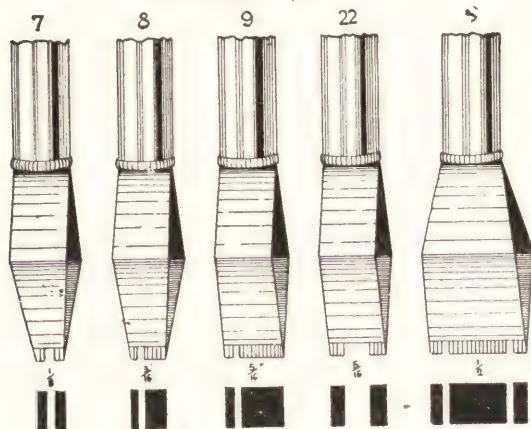
## PLAIN STROKE PENS



Produce the Colour used in full strength.

Prices. Nos. 1, 2, 3, and 4, 1s. each. No. 5, 1s. 3d. No. 6, 1s. 6d.

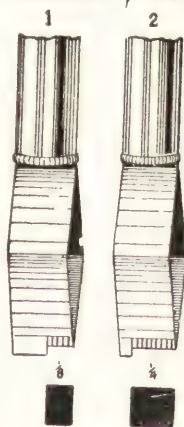
## BORDER PENS



For Borders. Ornamental Work .&c

Nos. 7, 8, 9, and 22, 1s. 6d. each. No. 5, 1s. 6d.

## EDGING PENS



For Edging Cards

1s. 3d. each.

## The Block Letter Pen

A pen similar in construction to the One-stroke Pen which makes the same width of stroke in whichever direction the pen is moved. Holds enough ink to write from 25 to 30 half-inch letters at one filling.

1s. 3d. each.

## ONE-STROKE LETTERING

A Folio containing 6 different alphabets, showing clearly how each stroke of each letter is made. 2s. per Folio.

## Ticket Inks

These Inks have been produced in response to the constant demand of Ticket Writers for an ink which has a body suitable for use with One-stroke Pens or Brushes.

In the following colours: Black, Red, Blue, Green, Yellow, Violet, and an Extra Thick Black.




Per 2 oz. Screw-capped Bottle .. .. .	7½d.
Extra Thick Black, per 2 oz. Bottle .. .. .	9d.

## Lettering Pens on Cards



No. 1 Card.	12 assorted Drawing Nibs, with 2 Metal Holders and 1 Handle .. .. .	1 3
„ 2 „	12 Round Hand Nibs with Oblique Points, assorted, and Reservoir Holder as illustrated .. .. .	0 9
„ 3 „	12 Round Hand Nibs with Square points, assorted, and Reservoir Holder .. .. .	0 9
„ 4 „	12 Round Hand Nibs with Square Points, assorted, and 2 Interchangeable Reservoirs .. .. .	0 6

## LETTERING PENS—continued

Round Hand Nibs, Oblique or Square .. .. .	per gross	s. d.
.. .. .	4 0	
.. .. .	per box of 22 pens	0 9
No. 5. Card of 12 <b>Script</b> Nibs. Produce a line of even width .. .. .		0 9
Per Box of 36 Pens of one degree; 7 degrees in all .. .. .		2 0
.. 6. Card of 12 <b>Scroll</b> Pens, with 1 Reservoir Holder. These Pens draw two lines simul- taneously and there are nine degrees .. .. .		0 9
Per Box of 36 Pens of any one degree .. .. .		1 9
.. 7. Card of 12 <b>Rex</b> Pens. Oblique Round Hand Pens with Short Upturned Points .. .. .		0 9
<b>Poster Pens.</b> 12 Pens, 3 each of 4 degrees with Penholder to take these Nibs .. .. .		2 0
<b>Witch Pens,</b> in 3 degrees, have a rolled over point, cannot cut paper surface, and therefore they may be used for writing on rough papers .. .. .		0 3

## Drawing, Mapping, and Lithographic Pens

## GILLOTT'S

No.	Per Card.	Per Gross.
659. Lithographic Crow Quills: 12 Pens and 1 Holder on Card .. .. .	s. d. 2 0	s. d. 18 0
290. Lithographic Pens, 12 Pens and 1 Holder on Card ..	2 0	18 0
291. Mapping Pens; 12 pens and 1 Holder on Card ..	2 0	18 0
303. Victoria Pens, Extra Fine; 12 Pens and Holder on Card .. .. .	0 10	5 0
2468. 12 Assorted Drawing Pens and 1 Holder on Card ..	1 6	—
2468. 6 .. .. .	0 9	—
1162. 11 Assorted Rustless "One-stroke" Pens on Card ..	1 0	—
850. Long Shoulder Crow Quills, 12 Pens and 1 Holder on Card .. .. .	2 6	24 0
1000. 12 very fine Drawing Pens on Card .. .. .	6 0	—
Card with 12 No. 659 Pens, each in Holder .. .. .	3 0	—
Box containing 3 No. 659 Pens .. .. .	0 6	—
Brandauer's and other Pens kept in stock.		

## Pen Holders

	s. d.
The Reservoir Holder .. .. .	0 3
The Universal Holder .. .. .	0 2
The Accommodation Holder .. .. .	0 1
No. 1003 Holder for 659 and 850 Gillott Pens .. .. .	0 3
.. 403 .. .. .	0 3
.. 1005 .. .. .	0 3

## QUILL PENS

Best Turkey, Goose, and Crow Quills .. .. .	per bundle of 25 pens	2 6
<b>Reed Pens.</b> Cut Indian Reeds .. .. .	.. .. .	0 3

## Silver Point Materials

Silver Points, mounted on Vulcanite Handles, in three degrees (Sainton pattern) .. .. .	<i>s. d.</i>
.. .. . each	5 6
Set of three in case .. .. .	16 6
Prepared paper for Silver Point, 30 × 23 in., per sheet, 8d.; per quire	15 0
Prepared Cardboard for Silver Point, 25 × 20 in... .. per sheet	0 9
Linen Bound Sketch Books, 32 leaves of Silver Point Paper	
7 × 5 in., 2s. 6d.; 10 × 7 in.	4 6
Silver Point Blocks, 32 Surfaces .. .. .	1 3
7 × 5 in., 2s.; 10 × 7 in., 3s. 3d.; 14 × 10 in., 5s. 3d.	

## Lithographic Materials

<b>Lemercier's</b> Chalks, Nos. 1, 2, and 3 .. .. .	<i>s. d.</i>
per box of 1 doz.	0 10
.. .. . Estompe .. .. .	1 2
.. .. . Copal .. .. .	1 2
.. .. . Ink .. .. .	0 9
per stick	
<b>Vanhymbeck's</b> Ink .. .. .	1 6
Lithographic Ruling Pens .. .. .	9 0
.. .. . each	
Lithographic Brushes, see Designers' Sables, page 43.	
Lithographic Pens, see page 121.	
<b>Korns.</b> Lithographic Chalks in Pencil Form .. .. .	0 9

## Artists' Smocks

Well made of best materials.	<i>s. d.</i>
Brown Holland, for Painters, Sculptors, etc. .. .. .	18 6
.. .. . each	

## Folding Rules

Polished Boxwood with Brass Hinges.	<i>s. d.</i>
12 in. 4-Fold Rule, divided inches and $\frac{1}{8}$ .. .. .	1 3
24 " " " divided inches, $\frac{1}{2}$ , $\frac{1}{8}$ , $\frac{1}{16}$ , and $\frac{1}{32}$ .. .. .	2 3
24 " " " with Brass Edge, divided inches, $\frac{1}{2}$ , $\frac{1}{8}$ , $\frac{1}{16}$ , $\frac{1}{32}$ , and $\frac{1}{64}$ .. .. .	4 3
24 " " " inches and $\frac{1}{16}$ with scales $\frac{3}{4}$ in., $\frac{1}{2}$ in., $\frac{3}{8}$ in., $\frac{1}{4}$ in., and $\frac{3}{16}$ in. .. .. .	5 6
The "Interlox" Sliding Rule, 3 ft. long, which gives instantaneous readings of the inside measurements of openings, etc. .. .. .	3 6
Surveyors' 5 ft. Measuring Rods, 2-Fold, Natural or Black .. .. .	7 6

## Slide Rules (Faber's)

									<i>s.</i>	<i>d.</i>
Students' Pattern	..	..	..	..	..	..	..	..	15	9
Standard Pattern	..	..	..	..	..	..	..	..	21	0
Engineers' Pattern	..	..	..	..	..	..	..	..	31	6

## Coloured Bronze Powders

1 oz. Packets of Bronzes for use as decoration on wood, etc.

Owing to the rapid evaporation of the medium, it will be found convenient to frequently mix small quantities of the bronze and medium rather than to prepare a large quantity which might set before the work is complete. Bronzes are supplied in the following colours :

Aluminium.	Copper.	Green, Blue.	Purple
Black.	Crimson.	Gold, Pale.	Pink.
Blue, Light, and	Green, Light.	„ Middle.	Red.
Dark.	„ Leaf.	„ Deep.	Silver.
Citron.	„ Bright.	Orange.	Violet.

Per Packet 1s.

Medium for use with the above, 2 oz. bottle 10d.

## Picture Wire, Etc.

An exceedingly good quality Phosphor Bronze Wire of very great tensile strength. In coils of 25 ft.

No. 1	..	..	per coil	s. d.	No. 4	..	..	per coil	s. d.
.. 2	..	..	„	0 6	.. 5	..	..	„	1 9
.. 3	..	..	„	0 9	.. 6	..	..	„	2 3
				1 3					2 9

**Picture Chain.** Brass .. .. per yard 3 6

**Picture Moulding Hooks.** Brass .. .. per doz. 2 0

**Wall X Hooks.** The perfect Picture Hanger in 3 sizes per box 1 6

**Transparent Celluloid.** Used as substitute for glass in frames which are constantly moved and thus liable to damage.

In sheets 55 x 24 in. 8s. per sheet. Cut pieces, 1s. per square foot.

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The delivery and collection of pictures from all the London exhibitions are also undertaken.

Miniature Frames, see page 117.



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Complete lists sent on application.

Stencil Paper, see page 66. Stencil Brushes, see page 59.

# ART FOR ALL

## A Course of Drawing in Lead Pencil.

By J. Littlejohns, R.B.A.

1s. each.

An English Village.  
Bridges.  
Faces and Expressions.  
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Sailing Boats.  
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These and other Painting Books always in stock.



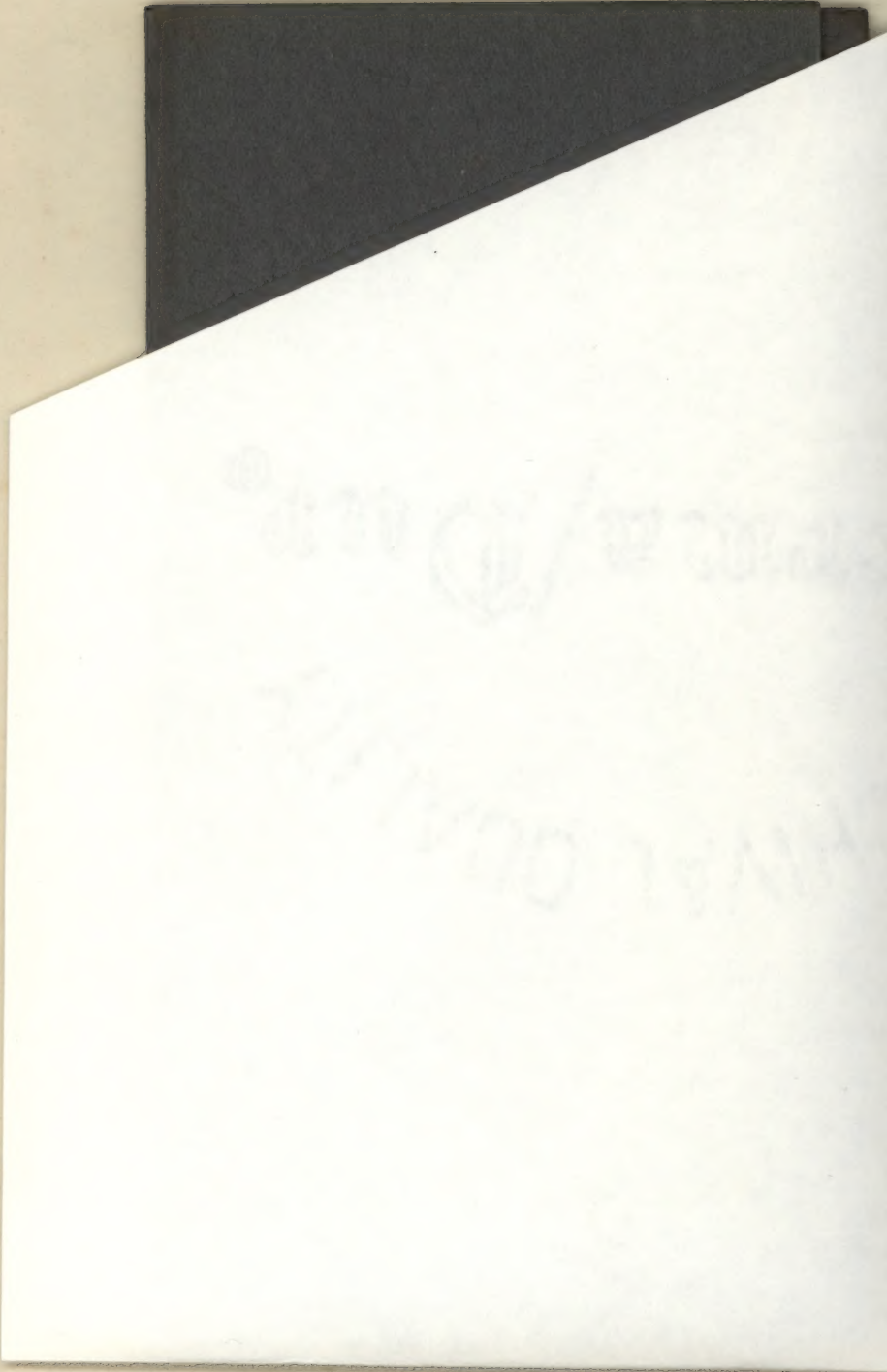








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